

Nevada Central #3

SILVER STATE - PASSENGER

Research and Restoration Report
Supplemental Material



THE NEVADA CENTRAL RAILROAD
Coach #3
"Silver State"

Research and Restoration Report

by

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Department of Parks and Recreation

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PREFACE

This report is one of a series prepared by the Restoration Research staff on equipment being restored by the California State Railroad Museum. It is intended primarily for "in house" use and provides a record of what our research on the Silver State told us of its construction and subsequent history. The report gives an overview of research methods and what was done to the car in its restoration as well as the rationale for the period to which the car was restored. The full records of research, including photographic coverage, occupy almost three feet of shelf space and obviously cannot be included in this report. For the future writer or researcher who may wish to view samples of paints, materials, or research methods, this large accumulation of research material will be found in the archives of the California State Railroad Museum.

A BRIEF HISTORY
OF THE NEVADA CENTRAL PASSENGER CAR
"SILVER STATE"

"There will be one first class passenger car eight by thirty-six feet (8' x 36') equal to the Barney and Smith Car Manufacturing Company's cars or the Ohio Falls Car Company's cars having seats upon either side of the car and capable of seating not less than forty passengers." Thus the Nevada Central Railway stated their intention to construct a coach that would rival, if not outclass, any in the territory.¹ If the patrons of Austin were forced to make connections with the Central Pacific Railroad in Battle Mountain, they would ride in an outstanding car during the 93-mile trip there; proud citizens of one of Nevada's biggest bonanzas, they deserved nothing less.²

Unlike the combination baggage and passenger cars obtained second hand from the bankrupt Monterey and Salinas Valley Railroad in California,³ this coach was to be constructed at the Nevada Central shops from their materials, new trucks, and a "frame" purchased from the Carter Brothers, narrow-gauge railroad equipment builders of San Francisco.⁴

Among its special features was a salon installed in the car to make rest stops along the way unnecessary. A "highly-finished"⁵ washstand offered refreshing water during a long journey. Most passenger cars had none of these. Its seats were to be more than merely comfortable, they were a delight to the eye. One could not help but enjoy the luxurious red plush pile and the display of red, blue, and purple flowers on seat backs with "silver bands". Their brass armrests were even seen as "gold."⁶

The rest of the interior was no less lavishly appointed. Polished brass and iron parcel racks and silver plated window stops and lifts, door knobs and hinges adorned walls, windows, and the walnut doors. Even the screws in the shelf supporting the water tank in the salon were silver plated. The two original single-font lamps may have been silver plated or of polished brass. Either would be in keeping with the decor.⁷

The eye was further stimulated by a pink, tan and turquoise ceiling cloth set off against floral and bird motifs. There were no subtle contrasts. The pinks of the headline fuse into vivid magenta, background for a gold medallion spray. Aqua green outlines and repeats in patterns across the turquoise. The only attempt to coordinate the ceiling cloth colors with others inside were four thin strips that matched the brown of the walls.

The white interior subfacia boards, framed in yellow mouldings, were decorated with flowing vines. Birds--four different scenes of doves, eagles, and others--enlivened the white window arch trim panels. Even the end panels beside the door received floral detailing.

The exterior was bright yellow with red, green, and black striping. The corner posts were dark brown with intricate gold leaf decorations while the trucks were a subdued orange, striped with black.

A local newspaper headlined "Fine Coach" said:

The finest passenger coach we have seen in many a day, is the Silver State, to be placed upon the N.C. Track, in about a week. It is finely finished both inside and out, with every convenience, even to

a highly finished wash stand, which is unusual for a railroad coach. The seats are trimmed with gold mounted arm rests, flowered flush (sic) backs, with silver bands, and red plush cushions. This coach is a credit to the builders and to the state, and would be an ornament to any road. Mr. James Bolan, the man in charge of the work and who has done some things to his own taste, is worthy of good credit.⁸

Researchers were surprised at what may perhaps be described as the "garish", or at least unusual, color schemes in the car's interior, and many discussions were held on the subject. Since color and taste are subjective qualities, we assumed that taste had changed in the last 90-plus years, and the color scheme within the Silver State was an acceptable one for the period. A careful reading of the above quote (last sentence) leads us to believe the color combination may have been unusual even for that day.

Further substantiation is given to this premise when we find that the interior may have been redecorated as early as 1883, less than a year and a half after the Silver State first entered service. The May 19, 1883 issue of the Reese River Reveille of Austin, Nevada reported under the heading "Local Jottings" that:

A special train of the N.C. Ry. conveyed Mr. C. W. Hinchcliffe and Mrs. Hinchcliffe to Austin last Wednesday. The "Silver State" passenger coach was out for the first time since her renovation. The painting and decoration reflect great credit on J. Borland, the N.C. Ry. decorator and painter.

This does not prove that the interior was repainted in 1883, but it does seem to indicate a change in the public's opinion of the car's decor. We do know that the interior was wood-grained no later than 1887 and that this decor remained intact until the car's restoration for display in the California State Railroad Museum.

In 1887, the Silver State was "refitted and repainted throughout".⁹ Both platforms were replaced; the exterior siding below the windows were repanelled. Another yellow was applied to the car body, but this time the striping changed from bright red and green to olive; the trucks received a chocolate brown base, with the walnut doors and windows given a wood-grain effect. The letterboards were stripped, as was the bright gold filigree on all eight corner posts; all were redone in much the same manner as before. Less overhaul was done to the inside. The letterboard may have been stripped in order to paint the new name, the Nevada Central Railroad, a change from the Nevada Central Railway. By this time, the brown of the interior had been wood-grained. The yellow quarter round mouldings were painted gold, with bevelled edges remaining black and the blue cove moulding painted bright red. Only the washstand had been removed and "refitted". While every area had received a light sanding, the white on the window arch trim panels and the subfacia boards had been heavily sanded to remove the bird and floral designs. These areas were painted a cream yellow that was wood-grained to appear like "bird's-eye" maple.

For its remaining lifetime, through the demise of the railroad, the World's Fair exhibitions, and until its acquisition by the museum, the coach retained the same interior color scheme. The exterior of the car, however, went through several color changes, from bright yellow to shades of charcoal, green, and then black. Of these last three, only the black had striping. During the last thirty years of the Nevada Central, the car was pulled out only on rare occasions. It was during these years, or more accurately between 1906 and 1916, that the Silver State received its last two Nevada Central paint jobs, first a steel-gray and then a brown.

It is not surprising that we know a good deal about the early history of the car, and so little about it later. In spite of time, we have records (though often exasperatingly sparse), written and pictorial, from a community interested in and proud enough of their coach to leave us their reactions. Whether by a major rebuild or only a coat of varnish, the Silver State was maintained to assure its continued operation. Toward the end, however, as mining in the area dried up, population dropped, and the railroad was dying, there was less concern with and no real maintenance work done to the car. In 1891, it was reported to be standing in two feet of floodwater, and that it was out once for special service.¹⁰ These are the last news accounts of the car until its acquisition by the Pacific Coast Chapter of the Railway and Locomotive Historical Society. During the '90's, annual reports mention its being in good condition but in need of seat covers.¹¹ In October of 1902, the car was equipped with air brakes and new couplers.¹² The pride of the Nevada Central was also photographed about this time, once before and once after the addition of the air brakes (see photos #1 and #2). But the Nevada Central was now carrying more livestock and ore than passengers.¹³ The Silver State, by the turn of the century, was already a glorious relic which was to spend most of the next thirty-odd years in storage.

In 1937, the late Gilbert Kneiss came upon the aging coach in Nevada. "One day in 1937, the writer, on a solitary rail fan's pilgrimage, drove into Battle Mountain and started to explore the terminal facilities of the Nevada Central... A little shed off to one side turned out to house the 'Silver State', dusty and unused for years."¹⁴

The finances of the Nevada Central had been declining steadily for years, and on December 20, 1937 the Interstate Commerce Commission granted the line permission to abandon services.¹⁵ In January 1938, the railroad was sold for scrap to the Hyman-Michaels Company, which later donated Nevada Central Engine #6 and Combination Coach #1 to the Pacific Coast Chapter of the Railway and Locomotive Historical Society. The Silver State had earlier been donated by J. M. Hiskey, superintendent of the railroad.¹⁶

After having been shipped on the Southern Pacific to their shops in Berkeley, California, the coach along with the combine and two locomotives, #5 and #6, were repaired¹⁷ and "restored to antique appearance,¹⁸ resplendent in the bright scrollwork and colors fashionable in their day", to "steam again before three million persons"¹⁹ at the Golden Gate International Exposition. During both the "Cavalcade of the Golden West", from February 18 through October 29, 1939 and "America! Cavalcade of a Nation", May 25 to September 29, 1940, the Silver State ran as the "Stanford", coupled to the Nevada Central #5, in the role of the Central Pacific "Jupiter", in a re-creation of the 1860 Golden Spike ceremony at Promontory Point, Utah.²⁰

After the Exposition, all four pieces of equipment were moved to the Southern Pacific shops in West Oakland, California for storage, pending the opening of the Transportation Museum in the Palace of Fine Arts.²¹ However, the "present war emergency forced the postponement of our plans for a permanent museum."²² Southern Pacific, unable to store the pieces indefinitely, suggested that a new storage place be found. The Railway and Locomotive Historical Society, Pacific Coast Chapter, used the money from the rental of

pieces to the Exposition to secure a piece of property in Berkeley, at the Pacific Guano Company, where they erected a shelter where the equipment stayed until July of 1950.²³

In June, the Chapter "News" stated that the pieces had to be moved, and in August, that "the two narrow gauge steam engines and two narrow gauge coaches (had been) moved from Berkeley to Moore Shipyards about three weeks ago."²⁴ From there the equipment was moved to Gilmore Steel in March, 1953. It was moved again in 1958 to the Western Pacific Roundhouse in Oakland,²⁵ and once more to the old Key System service building in August, 1964.

Hopes of their pieces going on display in the Aquatic Park Transportation Museum having failed to materialize, the Chapter donated fifteen pieces of historical rolling stock to the State of California and signed a gift deed on March 1, 1969 providing that the equipment "be displayed at the Old Sacramento Historic Park, maintained in first class condition and be kept indoors, protected from the elements and away from vandalism."²⁶

In February 1977, the Silver State was trucked to the California State Railroad Museum's restoration facilities in Sacramento, California. There it was examined, thoroughly documented, and reconstructed to its original 1881 appearance: a bright, if somewhat provincial, first class coach--an outstanding addition to the California State Railroad Museum's narrow gauge passenger train display.

RESTORATION RATIONALE

There were several options for restoration of the Silver State. These were the 1881, as-built appearance; the first rebuild in 1887; circa 1902 with corner post stripes; somewhere in the period 1906 to 1916 (when it received its last two paintings); 1938, when the Nevada Central was abandoned and the car came into possession of the Pacific Coast Chapter of the Railway and Locomotive Historical Society; the 1939-40 appearance when the car was seen by thousands of spectators as the "Stanford" at the Golden Gate International Exposition; and last, the car as it entered the CSRM restoration shop.

The restoration period selected was that of the 1881 "as built" time period. It was believed that a car of this period would provide the best interpretive value for narrow gauge passenger trains when coupled to the "Sonoma" and the M&SV combine of the same time period. The 1881 period was selected over the 1887 rebuilt period due to the much greater amount of archival information which gives some detailed description of the car, and to present the closest time period to the equipment it would be displayed with. Another consideration was that extensive areas of the car's interior were wood grained in the 1887 rebuild, and it was questionable if this could be duplicated with the quality required, as wood graining is an art that is now nearly forgotten.

In railroad restoration research, we use a combination of three methods of research. To determine colors, construction methods, interior and exterior details such as hardware, lights, seat coverings, etc., we first examine the piece being restored for actual physical evidence.

If there is no physical evidence that can be examined, or a question arises, we search for documentary evidence. Fortunately, railroads were "news", especially in the area in which the Nevada Central operated, and these newspapers are available on microfilm. These news accounts along with company records, family papers, ICC rulings, personal remembrances of persons who knew the railroad, photographic collections, and books written on the piece or railroad in question are all secondary sources of information. They must be cross-checked carefully, for news accounts or recollections may not agree with physical evidence, company records, and photographs.

The third source of information for the restoration is that of known railroad practice or equipment of the day. An example of this could be the overhead ceiling cloth of the Silver State. Here we had the original cloth and pattern, and an exact reproduction could be made. If this had not been available, we could have produced a typical ceiling cloth of the period using practices of the day and photographs of interiors of similar cars of the same period as the Silver State.

All sources are combined to give us the best possible basis for accurate restoration. Ideally, we might make a complete collection of documentary evidence prior to the arrival of the equipment for restoration to the Restoration Shop. This has not been possible. We find, as restoration proceeds, we make continuous use of all three sources to resolve the questions that arise.

DOCUMENTATION AND RESEARCH

When the Silver State arrived at the museum's facilities in Sacramento, it was a weathered mixture of original and replaced parts. Determining what parts were original and dating layers of paint would not only reveal a history of how the car was maintained, but would also provide a groundwork for its correct restoration. Painstaking efforts, therefore, were made:

1. To document--from beginning to end, with photographs, written materials, tracings, and graphics--the progress of the car's restoration;
2. To remove worn parts of the car and to replace them only if they were too badly damaged to be repaired;
3. To catalog and store selected representative pieces for the Museum's archives;
4. To examine every available surface for order and condition of paint layers;
5. To determine how equipment and surface treatment interrelated over time.

The payoff from these efforts is a coach which is restored as accurately as is possible to the interpretive period, which is most fully substantiated by the evidence.

Interior

After an initial examination, the inside of the Silver State was photographed from every possible angle,²⁷ and notes were made of its configuration, both to document its original condition and to serve as future reference. The seats were removed as were the washstand, salon, and all hardware.²⁸ Tracings were made of the headliner/ceiling cloth. Water soluble glue with rice paper was then applied to prevent further damage, and it was taken down to be reproduced later.²⁹ Examples of the coach's interior woodwork, pieces of moulding, wall lining, and window sills, etc., were selected; and after being identified with a small amount of white paint on which their names were written in indelible ink, they were catalogued and then stored at the Museum's artifact facility. Drawings were made for parts to be replaced. All other interior components were stripped, sanded, and repaired as needed.

Exterior

Preliminary estimates showed that the car's exterior siding, roof, and platform would have to be replaced. Again, numerous photographs were taken from all angles of the car.³⁰ All parts that could not be salvaged were taken off; and, as with the car's interior, some were selected as representative, then identified and stored. New parts were manufactured and installed.

A survey of the Silver State's interior revealed that only minor structural alterations had been made. These included the replacement of the A-end ceiling cloth that may have been scorched in the 1881 fire,³¹ and a refitting

of the washstand. However, its exterior had seen extensive changes and, therefore, posed more problems to researchers. The B-end panel above the door, for example, had fewer nails than nail holes on one half of the wood beneath it. Perhaps a panel had been damaged or split, and was taken down before it was fully attached. A more significant discovery was the random diagonal nail pattern that was found only on the window posts beneath the belt rails and not on the structural members between the posts. It was surmised, because of the size of the holes and their arrangement, that battens had originally been nailed to the lower sides of the car, and were then removed when it was re-sided in 1887.

Similar small nail holes and screw holes, all driven at approximately a 20-degree angle, were discovered in the window posts and crossing members at the center of both sides of the car.³² Their pattern was larger and more oblong than the name plate that arrived with the car. After much discussion, it was decided they must have originated with the car's first name plate, and that one of the same estimated shape should be attached.

In the platform areas, much of the car's original hardware was battered but still intact. The fine black walnut doors, bearing the stamp of a Reno lumberyard beneath layers of paint, were intact and needed only to be stripped, sanded, and mended slightly before being returned to the car. Unlike the rest of the platform areas, however, both platforms had been entirely replaced with the exception of one iron step bracket. The draw timbers, sills, and platform floor were a mixture of Nevada Central additions and R&LHS repairs.³³

Frame

The available evidence leads to interesting but often inconclusive speculation about the framework of the Silver State and the manner in which it was built.

Only its trucks carried the name of the Carter Brothers (see photo #3); its structural members revealed no markings. Inside, on the two facing clerestory end panels, in gold lettering, was painted:

Built at Nevada Central
Shops
Battle Mountain, Nevada³⁴

(See photo #4.)

Some writing and numbering was located behind the wooden back to the washstand³⁵ and on the window posts, but nothing which would indicate who built which portions of the car.

Support members including corner and window posts, roof, and letterboard were all of redwood on an underframe of Douglasfir. Fir may have been used rather than eastern hardwoods because of cost considerations. Interior components were entirely finished in pine while exterior mouldings and panels consisted mostly of redwood and some pine. Since no part of the car's original platforms were found, it is not known what materials were employed in their construction.

The Silver State trucks were manufactured by the Carter Brothers of Newark, California. But whether they shipped a completed or partially finished car structure, pre-cut wood, raw lumber, or merely drawings cannot be concluded

from the available evidence. A convincing argument can be made that the Nevada Central built the body of the car on top of what was basically a Carter Brothers flat car. Page 129 of the Nevada Central Railways' corporate records, dated February 24, 1880, tells of the receipt of one passenger car frame at a cost of \$1,000 and three combination cars at a cost of \$2,850 each. As these were the only passenger cars that the Nevada Central ever had, the frame must have been the Silver State. Since their cost estimate shows \$4,250, the car must have been in a state considerably less than finished. Therefore, the Nevada Central's shops could proudly display in gold letters in the clerestory of the car, "Built at Nevada Central Shops, Battle Mountain, Nevada".

Surface Color Schemes

Interior

The Silver State was to afford its passengers both creative comforts and visual delights. The interior must have seemed both very elegant and, at the same time, quite provincial. The headliner was painted in pastel shades of pink, beige, brown, blue, and ornamented with gold leaf. In its center was an elegant arabesque executed in gold leaf and bright colors. The seats, as previously mentioned, were deep red plush with brightly flowered plush backs, "silver" bands, and brass armrests polished to shine like gold. The car was also equipped with a water closet or "saloon", a marble-topped washstand, and a coal burning stove for the comfort and convenience of its passengers. Polished brass lamps, parcel racks of brass and polished iron, and silver-plated doorknobs, hinges, window latches, and even silver-plated screw heads

added to the car's Victorian elegance. The manner in which the walls were decorated, however, was quite provincial in comparison. The white and brown panels bordered with black bevels and bright yellow and blue mouldings produced quite a contrast to the comparatively subdued Victorian furnishings, especially when embellished with lively birds and morning glory vines..

The discoveries which were most vital to producing an accurate restoration of the Silver State were found through physical, as opposed to archival research. For example, examination of nail and screw holes for traces of original cloth and paint revealed shreds of the seats' original red plush fabric, determined that the gilded mirror and curtain bracket separating the washstand from the passenger area were not original, and that a section of the ceiling cloth had been replaced.³⁶ Holes in the moulding showed the placement of the bell cord guides. Examination of the headliner for original colors was done by cleaning a small area of it with a mild solvent. This cleaning revealed the original pastel tones and gold leaf.³⁷

The walls were sanded in spots to reveal the successive paint layers.³⁸ This examination revealed that the walls had not originally been wood grained, as had previously been assumed,³⁹ but that the graining covered a primary coat of red-brown and white. The wood of the entire interior of the car was primed with white. The wainscot panel, inside cornice subfacia board, window arch trim panels, end wall inside linings, recessed panels on the water closet exterior walls and door, and the entire clerestory were then given a finish coat of white. The side wall inside lining, window posts and sills, wainscot rails, truss planks, floor, inside cornice facia board, and the raised panels

of the exterior water closet walls and door were painted red-brown. All bevelled edges were painted black, the inside cornice cove moulding was bright blue, and the quarter-round trim of the inside cornice subfacia board were painted bright yellow.⁴⁰

The Silver State's interior with its burgundy floral seats, its contrast of brown and white framing birds and flowers beneath a flamboyant headliner must have seemed without rival. Not that the exterior was any less a marvel with its black striped orange trucks, yellow sides with black and vivid red and green stripes, and dark brown cornerposts decorated with gold leaf. It would have impressed even the most casual observer.

Exterior

Determining the original exterior color scheme was both problematical, in that there was little original siding left on the car, and identifiable, because where original material was still extant much needed information had been preserved. The roof's rich brown, for instance, had been preserved under several layers of tar.⁴¹ The original orange of the trucks had been well-protected from weathering by thick successive layers of paint and varnish. Protected by the platform ceiling, the end panels above each door yielded evidence of every generation of paint that had been applied to the car (see photos #5 and #6). Patient sanding of these panels uncovered the number "3" and the red and green striping pattern that follows the contours of the boards.⁴² The areas above the end windows contain the same stripes, with a black bevel on the end panel's lower edge continuing down the battens and across the top edges of the window arches.⁴³

Discoveries such as these are important to the restoration process in that they tell us in which other areas of the car we may expect to find similar paint configurations. This is especially important when the absence of original material produces the need for extrapolation. For example, unlike the end panels, the original colors of which were well preserved beneath many layers of paint, the letterboard's original paint had been stripped.⁴⁴ Its appearance will, therefore, have to be extrapolated from the existing evidence. Evidence in this instance stems from the end window arches, which had original black paint on their upper bevelled edges. Following these edges around the car leads to the side window arch top bevels, investigation of which revealed black paint on the first generation yellow in the joints between the arches.⁴⁵ Assuming the car's surfaces were treated consistently, the evidence points to the conclusion that all window arches' upper bevelled edges and all their extensions must have been painted black. Further research of the bevelled edges extending from the window arches and continuing around the letterboard uncovered the expected black trim.

Another example of extrapolation from physical evidence occurred in the case of determining the striping pattern of the car sides. The only three original siding panels were the two boards between the first and last window posts and the corner posts on both sides of the car. Careful sanding of the paint layers on these panels revealed narrow red and green stripes, which followed the contours of the panels painted on the original yellow.⁴⁶ Extrapolating this fact combined with our knowledge of car painting practices of the period led to the conclusion that the other siding panels must have been likewise striped with red and green following the borders of the panels. This is in addition to the panels being framed by black bevels as has been previously established.

1887 and After

As previously noted (page 7), the Silver State underwent an extensive renovation in 1887.⁴⁷ Although no changes were made in the basic structure of the car, a considerable amount of material was replaced.

Exterior Frame and Siding

Except for the platform, the car's frame was left intact. New draw timbers, sills, platform floor, and steps were built. All of the original platform hardware seems to have been retained. Other changes were basically cosmetic. Both belt rails, all of the siding below them, and all window post and corner post battens were replaced, although none of the siding battens were replaced. Also, a sub floor, or deafening ceiling, was added to provide further insulation against the winter cold and the noise of the wheels. A local report states that "A double floor has been put in the car, which will make it far more comfortable for winter travel than ever before."⁴⁸ Investigation of paint layers in the vicinity of the deafening ceiling shows that the second generation of exterior paint was applied at this time. A different, creamier shade of yellow covers the car's original mustard yellow. The time frame can be proven by examining the physical and archival evidence since the deafening ceiling was added in 1887, and the original mustard yellow is the only paint layer on the portion of the needle beams covered by the boards of the deafening ceiling.⁴⁹ We know that the second paint layer, the "creamy" yellow, cannot have been applied earlier than 1887.

Elsewhere on the Silver State, most prominently on the protected end panels above the doors, this second generation paint layer was well preserved. Comparison of the first and second generation paint schemes shows that the car's color scheme underwent little alteration at this time (see photo #6). The car remained yellow, though a different shade than the original, and was striped according to the original pattern but with a dark olive color rather than the earlier bright red and green. Additional bright red stripes were added to the routed edge of the facia and the face of the subfacia boards.⁵⁰ The top bevelled edge of the window arches was painted a brick-red and subsequently re-striped with black.⁵¹ This apparently was to surround the letterboard in black once more, as the lower bevelled edge of the subfacia board is also striped with the same black. Its trucks were painted a chocolate brown with black stripes. The letterboard's color and its lettering configuration are unknown because it had been stripped circa 1906.⁵²

Interior

The interior of the Silver State has never had any major modifications. As was previously pointed out (pp. 5-6), either in 1883 or in the 1887 rebuild, the original decorative motifs were sanded down, and the interior was wood grained. The seats and hardware were left intact. It may have been at this time that the gilt-framed mirror and the curtain with its rod and bracket were installed in the car. It may also have been at this time that the dry hopper in the toilet was moved.⁵³ No exact date can be established for these events.

It was at this time that repairs were made to the toilet walls and the washbasin, where shims, furring strips, and gray primer were added to the

toilet door and behind the water tank.⁵⁴ The wooden panel that supported the marble splash wall against the window had been taken down and used as a mobile shelf for a can of gilt that the painters applied over the original yellow moulding.⁵⁵

Their purpose seems to have been to upgrade the general color pattern the second time around. In place of the red-brown, they chose to affect a stylish, dark wood grained appearance. Where white had been, a pale cream yellow was applied. Where the lively and detailed bird and floral motifs had been, the pale yellow was grained to look like "bird's-eye" maple.

It may have also been at this time that the gray painted cast iron seat frames were repainted a deep green. Other than this, the headliner, the brass and silver-plated hardware, and the natural finish of the doors and windows remained unchanged. Other than successive coats of varnish, the replacement of the most of the plush seat fabric with leatherette around 1900,⁵⁶ and the addition of a linoleum floor at some later date, the Silver State received no further interior changes until the California State Railroad Museum began its restoration in 1977, ninety years later.⁵⁷

The Last Years

In its first decade, the Silver State seems to have kept the same basic yellow, and it received a major exterior overhaul; during the second ten years, it changed colors four or five times, and no alterations occurred. But this pattern of care was to be broken also, and another took its place, one of simple neglect. Throughout the rest of its life on the Nevada Central, over

the next 40 years, the Silver State underwent no major changes,⁵⁸ and it was painted only twice more.⁵⁹ There was little attention paid to it by this time.

After its first decade, there seems to have been little public notice taken of the car. For the last ten to twenty years of the Nevada Central, the Silver State seems to have been seldom used, and remained, for the most part, in its coach shed. It was there that the car was rediscovered by Gilbert Kneiss, "on a solitary railfan's pilgrimage".⁶⁰

It is to Mr. Kneiss and to other members of the Pacific Coast Chapter of the R&LHS that we are indebted. Had it not been for their insight and concern, this special coach would not have been preserved. They provided a vital link between the past and the future. By securing some seemingly useless and deteriorated old steam engines and passenger cars, and working to preserve them, they helped to guarantee the survival of an important part of the history of western railroading for the appreciation of future generations.

Supplement #1

REPORT ON INTERIOR DECORATIVE MOTIFS
NEVADA CENTRAL RAILWAY PASSENGER COACH "SILVER STATE"

Neal Abernathy, researcher
California State Railroad Museum

"Fine Coach"

"The finest passenger coach we have seen in many a day is the Silver State, to be placed upon the N.C. track, in about a week. It is finely finished both inside and out, with every convenience, even to a highly finished wash stand, which is unusual for a railroad coach. The seats are trimmed with gold mounted arm rests, flowered flush (sic) backs, with silver bands, and red plush cushions. This coach is a credit to the builders and to the state, and would be an ornament to any road. Mr. James Bolan, the man in charge of the work and who has done some things to his own taste, is worthy of good credit."¹

I. Discovery

The interior paint scheme of the "Silver State" had been finalized and finish-sanding begun when light blotches were discovered on the wood of the window arch trim panels. Upon closer examination, it became apparent that the blotches were bird designs.²

The discovery of the birds led us to further examine all areas of the car's interior which had been painted the same color, white. This technique had been previously used with success to determine similar striping and lettering configurations.³ The examination revealed one excellent bit of vining on the left side sub-facia board, and led to even closer scrutiny and the discovery of a large number of fragmented traces of flowers and vining on both sub-facia boards, the toilet exterior wall panels, carlines, end walls, clerestory, and the window arch trim panels. Tracings were made on acetate sheets of all areas where reasonably good evidence of ornamentation was found.

II. Description

A. Birds

There are four different bird motifs which were used in the coach:

1. "eagle", 2. lovebirds, 3. dove, 4. "bluebird".⁴

The "eagle" bears a striking resemblance to the green parrot motif on the ceiling of the second floor parlor of the Lewis house (also known as the Winedale Inn) in Winedale, Texas.⁵ It is perched with wings spread and surrounded by irregular blotches which may either be stars or the leaves of an indistinguishable foliage pattern. It may be that the "eagle" has a slogan banner above its head, an element common to patriotic eagle motifs throughout the 19th century. The lovebirds appear to be a pair of doves perched on a branch, surrounded by foliage, and facing each other. The bird on the left has a passive or submissive stance while the other appears dominant and may have a crested head. The dove is perched on a branch, wings spread in an attitude of alighting, and is surrounded by foliage, which, in this case, and in that of the lovebirds appears to be fuchsias. The dove's tail is disproportionately long and is three-lobed. The "bluebird" has been so named simply for its resemblance to that bird. Its original identity is questionable. It is posed in a partial left profile with wings spread and partially encircled by a vine.

The bird motifs are all roughly oval, about 3" wide by 1-1/2" high, and are horizontally centered on the window arch trim panels about 2" from the top of each panel. The panels are centered directly above the window posts. The birds are arranged in a repeating pattern: "eagle," lovebirds, dove, "bluebird." The pattern is broken once on the right side of the car with the sequence which begins on panel R5

ending with the dove on panel R7 and the next sequence beginning with the lovebirds on panel R9 and ending with the parrot on panel R11 (fig. 1).

B. Floral

Traces of floral and vining patterns were found on the sub-facia boards, the end wall panels, the toilet exterior wall panels, carlin, clerestory panels, and the window arch trim panels surrounding the birds. The best example of vining was on the sub-facia board above window L10. It appeared as a dark image caused by the absence of white paint in the grain of the wood. The image was roughly 1-1/8" by 5/8" and clearly showed a vine with lobed "leaves" on one side and a small branch on the other. Further traces of similar vining were found on other areas of the sub-facia board as well as the "B" end clerestory panel, the "A" end wall, and the water closet exterior wall panels. Floral motifs which included small daisy-like flowers, tulips, lilies, roses, and finer vining were also found in all of these areas, and on the "B" side of the second carlin, the left side clerestory panel, and the window arch trim panels (fig. 2). The vining on the exterior toilet wall panels seems generally to be heavier and lacking in the tinier floral details of the other areas. The clerestory panels have flowers about 1/2" in diameter and though no trace of vining was found on the side panels, the "B" end panel had some good evidence of it. The borders on the window arch trim panels and the carlin, however, showed few traces of floral design,

and none of the heavier vining. The carlin, in fact, showed only a small cluster of flowers insufficient evidence to attempt to duplicate the original, overall design.

III. Motifs

There are evenly spaced areas on the sub-facia board with a distinct lack of vining and flowers. These areas are roughly 7" apart. This spacing conforms well to the 7-1/2" width of the sub-facia board. The fact that these "clear" areas seem to be surrounded by vining indicates some sort of circling pattern, e.g., a double garland (fig. 3), or a looping vine (fig. 5). The double garland effect is similar to "empire" design motifs seen in Pullman cars in the 1890's,⁶ while the looping pattern can be seen in German provincial designs in America such as, the ones at the Lewis house.

As with the sub-facia board, the end wall panels above the right window in the "A" end of the car showed traces of vining and many of the small daisy-like flowers as well as a good "tulip". There is also a thin pinstripe near the right side wall which follows the lines of the right side moulding. Nothing on the end wall, however, gives a good indication of any pattern as the floral elements are somewhat sparse and scattered and the pinstripe is only 1-1/4" long.⁷ (See tracing #1.)

As with the end wall panels, the vertical water closet wall panels yielded only fragmentary evidence. The fragments do, however, give us some good clues to the original motif. Most of the vining fragments are much heavier than those found on the sub-facia and end wall. Also, there is no evidence of the small daisy-like flowers found on the sub-facia board and the end wall. There may be fuchsias in the motif on a larger scale than the small flowers in the other decorated areas of the car. There is also evidence of pinstriping as on the end wall. (See tracings #2A and #2B.)

The "B" end clerestory panel showed vining similar in size to that on the toilet wall panels. Also evident on the clerestory panels were flowers roughly 1/2" in diameter.

IV. Research

A great deal of effort has gone into the search for motifs that correspond with the evidence found on the walls of the Silver State. Extensive research was done at local libraries and photo archives into reference works and photos of Victorian interior motifs. Some Victorian motifs were found which had elements reminiscent of the car's motif,⁸ but none seemed as close to them as those in the Lewis house at Winedale, Texas.⁹

The Lewis house was decorated in 1858 by Rudolph Melchior, a German immigrant who had been recognized as an artist in his homeland. The most prominent element of the house's decor is the large, realistic green parrot in the center of the upstairs parlor ceiling surrounded by morning glory vines.

The Lewis house discovery led to an examination of Pennsylvania German, more commonly known as Pennsylvania Dutch, folk art. This research revealed many bird and floral motifs similar to those found in the Silver State. The floral motifs have several similar elements, but the most striking similarities were with the bird motifs.

The green parrot is the most common of this group which also include lovebirds, doves, and eagles, among others. Also notable is the peacock motif, usually depicted with a three-lobed closed tail with a circle or "eye" on the middle lobe. The Silver State's dove has a very similar three-lobed tail complete with the "eye". Despite their similarities, however, the Pennsylvania German motifs tend to be rather stylized and crude when compared to the realism of the artwork in the Silver State.

It was this quality of realism that led us to again consider the Lewis house and the work of Rudolph Melchior. The similarities in motifs used by the Pennsylvania Germans, Rudolph Melchior and James Borland, led to the hypothesis that their art all stems from the same cultural roots, presumably provincial Germany. Unfortunately, our research to date has turned up no information on the subject of 19th century German provincial art. We are, therefore, working on the unproven premise, based on comparisons of Melchior's work and the few fragments of Borland's work, that qualitatively and stylistically they are very close. Borland's eagle is extremely similar to Melchior's parrot, and all of his other bird motifs are equally as detailed and animated. The birds in all four patterns are in attitudes of movement and the detail in the silhouettes is

so rich that the eyes can easily be discerned in the "bluebird", the dove, and the lovebirds. The detail in the foliage, particularly the wreath of fuchsias above the fireplace at the Lewis house, and those surrounding the lovebirds in the Silver State, is almost exactly the same, very delicate and finely realistic. Another similarity between Melchior's work and Borland's is the fact that all areas decorated with the bird and floral motifs are white panels which, in the case of Melchior, are bordered with black and, in the case of the Silver State, are bordered in either black or yellow.

There is also a very close correlation between our one good bit of vining detail and Melchior's vining pattern in both the Lewis house and the McGregor-Grimm house, also at Winedale, Texas. The vining fragment from the "Silver State" shows a fairly heavy vine curving slightly upward with several lobed leaves curving back on the upper or interior side of the curve. This bit of detail closely corresponds to Melchior's morning glory vine motif. Our subjective opinion was corroborated by Dr. Jeri Langem, Professor of Botany at California State University, Sacramento, who stated with a high degree of certainty that our fragment of vining appears to be a section of vine with "nascent morning glory flowers".

Though no information was discovered on the background of the car's painter, James Borland, an interesting bit of trivia was found which may lead to some speculation. We have hypothesized that James Borland's artistic background stemmed from German provincial art. Coincidentally, The Arts and Architecture of German Settlements in Missouri, published by the University of Berlin, mentions a Richard Borland who immigrated from Germany to the United States and set up shop as a painter in Washington,

Missouri, in 1858. He had received his training both in Germany and in New York. We have no evidence, however, to connect the two Borlands. Local news accounts give several alternate spellings of the artist's name. In addition to Borland, it is spelled Borlan, Bolan, and Vorlan. (See Appendix #1, News Articles.)

V. Recommendations

We were very fortunate to have had at least one good image of each bird motif survive. From these images we can make stencils and accurately recreate the bird motifs. The colors, however, will have to remain a matter of speculation.

We face more of a problem, however, with the floral motifs. Our dilemma is that we have enough evidence to be certain that the floral motifs and vining existed and to know basically where they were, but we do not have sufficient evidence to attempt to reconstruct the motifs. I do feel that an acceptable replacement motif can be created which will maintain the feel of the original, whereas to leave out the floral motif altogether would not only be less aesthetically pleasing, but would jeopardize the historical integrity of the restoration.

I, therefore, recommend barring any subsequent revelations concerning James Borland's works, that Rudolph Melchior's artwork from the Lewis house and the McGregor-Grimm house be used as the model for the Silver State's interior floral motifs. Melchior's looping morning glory vine motif would acceptably recreate the original looping floral pattern of the

sub-facia boards. This motif might also be carried around to the lower half of the end wall panels. The clerestory panel would be decorated with a version of the single morning glory vine which surrounds the green parrot in the Lewis house. The carlins and the upper half of the end wall panels would then integrate well into the overall motif in a version of the leaf and flower friezes from both houses. The vertical water closet wall panels would also be decorated with a vertical version of the leaf and flower motif or alternately, one of Melchior's vertical motifs. I also recommend having the same vertical motif repeated on upper vertical panels of the other water closets wall and the water closet door. There also is some evidence to indicate that these panels and the end wall panels should be surrounded by one or possibly two thin pinstripes.

Finally, I recommend that the ultimate decisions concerning the interior motifs be made in a curatorial meeting among the researchers involved, members of the curatorial staff, and the painting consultant, Ron Steiner.

¹Battle Mountain Messenger, 12-10-81

²See photo, Silver State Report, p. 18.

³See above, Silver State Report, pp. 19-21.

⁴See photos #'s 1, 2, 3, and 4.

⁵See pamphlet, Winedale Inn, R. Henderson Shaffler, reprint, Texas Quarterly, and related material.

⁶See John H. White Jr., The American Railroad Passenger Car, The Johns Hopkins University Press, Baltimore, 1978, pp. 245, 303, and 324.

⁷See large tracing in Supplementary Research Book, Interior Motif, in CSRM Archives.

⁸See Miscellaneous Research Materials in Supplementary Research Book, Interior Motif in CSRM Archives.

⁹op cit, R. Henderson Shaffler.

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Supplement #2

PAINT RESEARCH

NEVADA CENTRAL RAILWAY PASSENGER COACH "SILVER STATE"

All paint research data can be found in a volume with this title in the California State Railroad Museum Archives.

Supplement #3

REPORT ON THE TRUCKS OF NEVADA CENTRAL PASSENGER COACH "SILVER STATE"

INTRODUCTORY NOTES

This introduction provides a system for acquiring specific and detailed information on the paint chronology and striping of the Silver State trucks.

The trucks are characterized by two basic color schemes, referred to as Standard Exterior Colors and Standard Interior Colors. These were the "standard" layers of paint consistently found on the trucks and are described with the aid of Pantone Color Matches in the following section on Color Description and Correlation. The locations of varnish layers and striping are also included in the description. Pantone is an inking process and good matches to the original paint are not always possible. Consequently, where the closest Pantone match is inadequate, another color chip by Olympic, Dutch Boy, or Ace has been provided to yield more accurate, supplementary information.

Standard Interior Colors are generally found on those components located on the inside of the trucks. These include: safety booms, transoms (except ends), truck bolsters, spring planks (except seats and ends), the inside half of the bolster springs, and the inside of the following: wheelpieces, end

pieces, and brake beams. Also included is all hardware associated with the above locations except brake rods, axles, and wheels.

Standard Exterior Colors are generally visible on exterior portions of the truck in the side and end views of the blueprints, including the tops of end pieces, wheel pieces, and brake beams. Also included is the hardware associated with those locations except brake rods, wheels, brake shoes, and truck side bearings.

The bottoms of most beams had a negligible amount of paint, in poor condition, and it appears that they may have only been primed.

The Standard Exterior Colors, Standard Interior Colors, striping and trim are also correlated in the section on Color Description and Correlation. The correlation of the car to the trucks and a description of methods are included in the main body of information on the car. It should be noted that the car to trucks correlation is based upon complementary colors or very similar colors with differences in the type of pigmentation and is, therefore, somewhat hypothetical. The closest correlation exists in matching of the grays. Here color was the same, but pigmentation was different in all but a few locations.

To establish the exact colors and striping present for the first two colors, yellow and orange, locate the appropriate blueprint or "map" and look up the number for that location. Complete information for these and other colors is available in the section containing documentation of paint samples.

Working from the tracings and maps of sampling locations to the notes, and from the notes themselves, it is possible to reconstruct the color and striping for the entire truck. Stripes were measured and recorded in three dimensions (3-D) unless otherwise noted. Occasionally, a measurement was taken in two dimensions (2-D) from a truck part to the stripe. A two-dimensional measurement was taken as this relationship appeared perpendicular to a single plane. Striping normally runs along the edge of a truck part, unless otherwise noted. Photographs of the trucks, and striping in particular, are included with the photographs of the car. A listing of truck photographs available is included in the beginning of the documentation and in the text.

Most of the paint research was conducted on the "B" truck, and the shaded areas on the map of sampling locations accurately represent the exact areas that were sampled. Sampling of the "A" truck was used to confirm some of the information from the "B" truck. Because all information was closely checked in several locations, there is a great deal of certainty in the paint chronology, correlations, and in assembling striping diagrams. There should be no need to qualify any report of results.

In the more than 500 locations where paint was sampled on the Silver State trucks (many of the 366 entries are for multiple samplings), the quality and consistency of the exterior paint samples was excellent. All but a couple of samples were remarkably clean. Consequently, paint layers were easy to distinguish with a negligible risk of identifying dirt layers as paint. The lack of dirt between paint layers seems to support accounts that the car was well protected in storage and used infrequently.

If the complete exterior paint chronology was observed in a sample, an abbreviated form of notation was used, rather than listing all colors separately. These entries in the notes will read Standard Exterior Colors,

Standard Exterior Paint, Standard Exterior, or simply "standard -", referring to the entire list of Pantone color chips in the Color Description and Correlation Appendix. Similar abbreviated notation for the complete interior paint chronology will read Standard Interior. Varnish layers and striping are listed separately from the abbreviated form when they are visible.

With a sample that differs in some way from the complete standard paint chronologies that we observed (e.g., a sample with an incomplete paint chronology or an extra paint layer), the abbreviated form may still be used. For example, instead of itemizing every paint layer on a bolt head, the abbreviated notation may read: gray, black, rust color, yellow, then standard - red-brown with tan missing and black on red. From this notation, we establish the following sequence: first gray, black, and a rust color (see gray, below), then the standard color sequence starting with yellow and ending with red-brown (no light brown with red spots). As exceptions to the standard chronology, the tan is missing and there is an additional black paint layer after the red to detail the bolt head.

One additional abbreviation exists. A "red stripe" refers to a black stripe on the red paint layer.

Certain characteristics of some paint layers should be pointed out. For exterior colors, in sequence:

GRAY - Also referred to as undercoat or primer, it is found on metal only. This paint was poorly mixed before application and sometimes gray, black, and a rust color appear frequently in that order but without the distinct separation of separate paint layers. After conversations with Ron Steiner and Hugh Smith, it was established that the black is due to oxidation of the primer and/or poorly mixed pigments and the rust color is white and red zinc dust or red lead, also poorly mixed in.

YELLOW - This functions as a primer on the wood and a cover coat on the metal. There is no varnish or striping on this paint and an occasional reference to that effect in the beginning of my original notes actually refers to the next layer.

ORANGE - This is the first layer with striping or detailing of pieces such as bolt heads, and varnish. The varnish adds a shade of gray to the orange and was confirmed by the discovery of a "varnish window" between the tan and orange. STRIPING appears as a very deep greenish-black frequently enough to use this as the color match, although a majority of striping samples appear as black or flat black.

TAN - Referred to as light tan in the original notes, the tan paint has black striping, covered with varnish which is distinctly yellowed in virtually all samples and consequently may not have always been noted as research progressed. Discovery of a varnish window confirmed the presence of varnish.

BROWN - This layer was referred to as medium tan in the original notes and was renamed in rewriting all information for better accuracy. Brown paint has black striping, and varnish (confirmed by a "window") which showed inconsistent yellowing.

GREEN - The green paint seemed to vary somewhat in color from sample to sample and is referred to as green, blue-green, or blue-gray in the notes. All are the same layer of paint. This paint layer was continuous with the blue-green interior paint on the interior-exterior correlation. The interior paint, however, appeared consistently darker, presumably because of less weathering.

BEIGE - This is continuous with the interior beige. Black striping and a varnish, confirmed by a window are present. Yellowing of the varnish occurs, but infrequently. The striping on this paint layer is interesting because it varies considerably from the other four striping patterns - which are all more similar in design. The equalizing bar springs are the only exterior parts of the truck which are painted light green over the beige as a continuation of the interior light green.

RED - Also referred to as dark red or fire engine red in the original notes. This paint has extensive black striping and detailing of pieces such as bolt heads. Cutting through the paint, only the surface was glossy. Although the paint was apparently too dark to detect yellowing, a couple of varnish windows confirmed the presence of varnish. Reds are very subject to fading (R. Steiner) and the dark red appeared to be followed by a layer of lighter red referred to as light, pastel, or faded red. However, in no samples could

these two reds be found to be separated by a distinct line, only a sudden transition. Sample #26 on the "A" truck confirmed that the black striping and varnish is on top of the pastel or lighter red. The presence of the lighter red was not always noted as research progressed, and it was established that the two colors were from the same paint layer.

GRAY - The closest match in the car-truck correlation was in the grays. Color was the same, but the gray on the car had much finer pigments. Later, some truck samples with finer pigments were found, more closely approximating car samples. Same as INTERIOR GRAY.

OLIVE - BLACK - OLIVE On the exterior paint, the black was occasionally missing near the interior of the trucks, making only one layer of olive identifiable.

Consequently, the interior of the trucks may have had two olives instead of only the one listed.

PINK-RED

RED-BROWN Same as INTERIOR PAINT.

LIGHT BROWN - Referred to as brown in the original notes, but renamed for greater color accuracy in recopying and summarizing notes. This is the final finish layer.

RED OVERSPRAY - Also listed as red or overspray. This overspray varies from 0 - 100% coverage and matches the last coat of paint on the Car B End, left side, INSIDE STEP SIDE PLATE.

INTERIOR COLORS:

GRAY - Undercoat or primer on metal only. Pigments seem to be better mixed, but there were far fewer samples on the interior metal than on the exterior.

CLAY BROWN - Undercoat on wood and cover coat on metal? This layer covered with varnish.

CLAY BROWN - Perhaps a second coat was added after finishing the first and realizing that coverage was inadequate. Covered with varnish and white lettering on transom.

BLUE-GRAY - Contemporary with exterior green but consistently darker and more blue-gray in color.

BEIGE - Contemporary with exterior beige with varnish and many "windows".

LIGHT GREEN - Same as light green on EQUALIZING BAR SPRINGS with varnish.

GRAY - Same as exterior.

OLIVE - Same as exterior. I could only distinguish one layer, but two may be present since there is no black.

PINK-RED

RED-BROWN - Same as exterior.

APPENDIX #1

NEWSPAPER ARTICLES
CONCERNING THE NEVADA CENTRAL COACH
"SILVER STATE"

- | | | |
|----|---------------------------------|--------------------------|
| 1. | Battle Mountain Messenger | 1879-1882 |
| 2. | Lander Free Press | 1881-1882 |
| 3. | Reese River Reveille | 1880-1883 |
| 4. | Battle Mountain Central Nevadan | 1885-1907 |
| 5. | Battle Mountain Herald | 1908-1911 |
| 6. | Battle Mountain Scout | 1913-1918,
1927, 1930 |

Researched by:

Sharon L. Edaburn

Park Interpretive Specialist

California State Railroad Museum

As of December 9, 1977

1. Battle Mountain Messenger, Battle Mountain, Nevada

11-05-1881 3/2 "Short Briefs"

"The new coach for the Nevada Central is fast approaching completion."

11-26-1881 3/2 "Local Briefs"

"The N.C. new coach is being painted."

12-10-1881 3/2 "Fine Coach"

"The finest passenger coach we have seen in many a day, is the Silver State, to be placed upon the N.C. track, in about a week. It is finely finished, both inside and out, with every convenience, even to a highly finished wash stand, which is unusual for a railroad coach. The seats are trimmed with gold mounted arm rests, flowered flush (sic) backs, with silver bands, and red plush cushions. This coach is a credit to the builders and to the state, and would be an ornament to any road.

Mr. James Bolan, the man in charge of the work and who has done some things to his own taste, is worthy of good credit."

2. Lander Free Press, Battle Mountain, Nevada

07-08-1881 3/1 "City News"

"...the new passenger coach of the Nevada Central is receiving a tin roof."

10-07-1881 3/1 "City News"

"...a lot of material for the Nevada Central arrived from Omaha on Monday, including the seats for the new coach."

10-28-1881 3/2 "Nevada Central Items"

"Work on the new coach is progressing fine and it will be out in about two weeks..."

11-25-1881 3/1 "City News"

"...the work of painting the outside of the new N.C. passenger coach is completed, and Borlan is now at work on the inside. When finished it will be one of the finest cars in the state."

12-23-1881 3/1 "City News"

"...the new N.C. passenger coach was somewhat scorched while making its trip to Austin last Monday night. Cause, a defective stove pipe."

01-13-1882 3/1 "City News"

"...the Nevada Central Railway managers deserve credit for their taste in the color given their cars. Buff is a color that will not be affected by the alkali dust, and aside from that it is strange to all other roads. Their new passenger coach the 'Silver State', is a fine car. Anyone wishing to go to or from Austin cannot grumble at the fare, while they have such good accommodations on the road."

09-01-1882 3/1 "City News"

"...the Nevada Central coaches have received a fresh coat of varnish and now look as bright as when new."

3. Reese River Reveille, Austin, Nevada

12-12-1881 3/3 "New Coach"

"The Nevada Central has just finished another new passenger coach for the express train. The Messenger says of it: it is finely finished, both inside and out, with every convenience, even to a highly finished wash stand, which is unusual for a railroad coach. The seats are trimmed with gold mounted armrests, flowered flush (sic) backs, with silver bands, and red plush cushions. This coach is a credit to the builders and to the state, and would be an ornament to any road."

05-19-1883 3/2 "Local Jottings"

"A special train of the N.C. Ry. conveyed C. W. Hinchcliffe and Mrs. Hinchcliffe to Austin last Wednesday. The 'Silver State' passenger coach was out for the first time since her renovation. The painting and decoration reflect great credit on J. Borland, the N.C. Ry. decorator and painter."

4. Battle Mountain Central Nevadan, Battle Mountain, Nevada

10-27-1885 3/1 "Sage Brush Siftings"

"...the parties who went up to Austin on the special palace car of the N.C. Railway (the 'Silver State') last Saturday, were compelled to return in the common 'half car' that is used regularly on the road. The 'Silver State' was held for the convenience of J. F. Dennis, who won the suit of Ah Fee, on trial for attempting to bribe an officer, in the district court yesterday."

11-03-1887 3/2 "Improvements at the N.C. shops"

"In spite of the dark outlook for Austin, the employees at the N.C. Railway shops are making constant improvements to the motive power and rolling stock of that company.

"The handsome little day coach, the 'Silver State', has been refitted and repainted throughout, and now looks more handsome than ever. A double floor has been put in the car, which will make it far more comfortable for winter travel than ever before..."

06-04-1891 3/5 "Brevities"

"The car shop at the round-house was flooded Monday, and the Silver State coach stood in two feet of water..."

07-30-1891 3/5 "Brevities"

"Supt. Hinchcliffe ordered out the Silver State coach for the litigents who went to Austin Tuesday."

07-25-1895 3/4 "Will Look Pretty"

"One of the N.C. passenger coaches is now undergoing a new coat of paint and other repairs at the shops which is being painted a dark brown and the lettering on the car is very pretty and done in an artistic manner. It will be some little time before the coach will be ready for use but when it comes out it will shine up like a new silver dollar besides making a better appearance to the road."

02-01-1900 5/1 "Brevities"

"In spite of the dark outlook for Austin the employees of the Nevada Central are making constant improvements to the company cars and roadbed. The coaches are also to be painted."

5. Battle Mountain Herald - No mention of coach.
6. Battle Mountain Scout - No mention of coach.

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Appendix #2

REPLACED PARTS LIST

NEVADA CENTRAL RAILWAY PASSENGER COACH "SILVER STATE"

The following is a list of parts of the Silver State which either had to be replaced because of the deteriorated condition of the originals or had to be fabricated because the originals were no longer extant.

I. Interior:

- A. Truss planks, both A & B end, and a 4' section of A end, left side¹
(4/78).
- B. The floor in the saloon and along the right side of the car (12/77).
- C. Marble wash basin.
- D. Interior thresholds, A & B end (10/78).
- E. Interior door frames, A & B end (9/78).
- F. Wainscot and upper and lower wainscot rails, nails, L & R (4&5/78).
- G. Window sills, L & R (5/78).
- H. Window sill caps, and moldings, L & R (8/78).
- I. Window blind stops (8/78).
- J. Window post plates and caps, L & R (8/78).

¹Further references will be shortened to A or B-L or A or B-R; that is, A or B end, left side and A or B end, right side, respectively.

- K. End wall belt mouldings, A-L & R (9/78).
- L. Various sections of the wall lining, facia, and sub-facia boards, A & B end, L & R (9/78).
- M. Cornice, deck cornice, and deck sill facings (12/77-11/78).
- N. Rafters and furring strips, A & B ends, L & R (9/78).
- O. Wash stand door.
- P. Head lining. (10/78).

II. Exterior:

A. Trucks¹ (8-10/77)

1. Spring planks and truck bolsters.
2. One truck transoms and safety beam.
3. Five journal box covers.

B. Sides

1. Name plates (4/78).
2. Siding and cornerpost battens (3/78).
3. Window post plates and mouldings (4/78).
4. Window arches (3&4/78)
5. Facia, sub-facia, and eaves furring strips and eaves mouldings for top and side roofs (12/77).
6. Side windows, and clerestory windows and stops (4-12/78).

¹For further details see "Silver State" Report Supplement #3, Report on Trucks of Nevada Central Passenger Coach "Silver State"

C. Roof

1. Top and side roofs (4-7/78).
2. Lamp and chimney stacks (9/78).

III. Platform Area

A. Floor

1. Floor
2. Draw timbers and clamps (11&12/77).
3. Sills and sill caps, and one end sill (10-12/77).
4. End timbers (10-12/77).
5. Step hangers and tread-boards (10-12/77).
6. Hardware: step brackets, couplers, brake-pawls; door thresholds
A & B end. (Original hardware was utilized for other pieces.)

B. Door (exterior end sides)

1. Panels (below windows) (12/77).

2. Belt rails and window sills, and post plates, A & B end.
3. End panel, B end (1/78).
4. Wood thresholds, A & B end (10/78).
5. Window arches (3 & 4/78).
6. Cornerpost and doorpost battens (3/78).

C. Ceiling Area

1. Platform end carlin, A & B end (9-10/77).
2. Facia, sub-facia, eaves moulding (eaves furring strip) (9-11/78).
3. Facia, board inside end carlin (1-4/78).
4. Ceiling panels, furring mouldings (4/78).
5. Roof overhang post plates (9-10/77).
6. Facia boards inside roof overhang post plates (").

APPENDIX 3

Report on the Headliner of Nevada Central Railroad Passenger Coach Silver State

Research showed that the clerestory, side seat, and saloon headliner panels were original but in deteriorated and unrestorable condition. The A-end panel was a reproduction (date undetermined) covering the original which had been cut out and removed leaving only the tack edges. The tack edges of the original showed the design perimeters to be larger than that of the reproduction. The B-end panel had been removed in the same manner as the A-end panel. All headliner panels had been coated with many layers of orange shellac which had deteriorated to form a bubbled surface. Many of the original colors had faded or discolored, depending on the pigment structure. When the saloon walls were removed from the car, one protected section of the left side panel was exposed showing the true background colors.

Tracings and all measurements were made of the original and reproduction headlinings; they were covered with rice paper using a water-base glue and removed from the car.

Refined tracings were made of the designs with the A-end panel design being properly proportioned to the original rather than the reproduction, and templates were made of all designs.

Materials were acquired for the reproduction of the headlinings. Single weave brown linen #1, from the Ulster Weaving Co., Ltd., New York, was cut to size and stretched on a wooden framework. Three coats of New Temp standard Gesso

from Utrecht Linens, Inc., New York, were brushed onto the linen. Backgrounds were laid out and brush painted using Utrecht and Permanent Pigment brands of artist oil colors. All colors were mixed to an exact match of the original headliner. When the backgrounds had dried, the detail designs were transferred onto the canvas with the use of the templates. The majority of the detail painting was done by hand; the repeat designs were done using stencils, and the striping was done using a striping tool.

Appendix #4

REPORT ON SEATS AND SEAT COVERING FABRIC NEVADA CENTRAL RAILWAY PASSENGER COACH "SILVER STATE"

Kevin Bunker, Researcher

In 1977, prior to shipment from Oakland to Sacramento, the Silver State contained but 15 of its original 20 seats. The seats were arranged in the usual 2 + 2 fashion (a seat for two persons each) opposite each window. Of the 15 remaining seats, only one seat back was mounted to its seat end; this back dangled from a broken seat arm on the aisle side. Thirteen seat backs were piled atop two of the coach seats. All of the decorative arm rest caps were missing, presumably stolen from the car when it was vandalized in the 1950's.

One of the major problems in restoring the interior of the Silver State was the interpretation of a newspaper account describing the brand-new coach in 1881, and subsequent misquotations of this report made by Gilbert Kneiss and the Pacific Coast Chapter - R. & L. H. S. in their promotional materials. On December 10, 1881, the Battle Mountain Messenger reported to the citizens of Lander County, Nevada, regarding the new "fine coach ... the Silver State" of Nevada Central Railroad. Within the interior description, mention is made of the "gold mounted arm rests, flowered flush (sic) backs with silver bands, and red plush cushions." As the "arm rests" or caps were missing from the car, the term "gold mounted arm rests" was not understood. The door hinges, latches, roses, escutcheons and doorknobs were silver plated brass; therefore,

it seemed illogical that the arm rests should be "gold mounted". Only two of the original seat back arms were found in the car in 1977, these being polished brass; the rest, steel replicas. As polished brass looks like "gold", it is likely that the arm rests, or caps, were polished brass, something common to other cars of the 19th century. The "silver bands" on the seat backs were in reality a low-cost lead-type metal moulding as depicted in Fig. 1203 of the Car Builders Dictionary 1888. When the lead was buffed, it had a light silver-gray cast easily mistaken as true silver.

The seat backs in 1977 still featured the "flowered flush" (sic) upholstery, found only on the concave (reverse side of the back). This material originally covered both the concave and convex sides of the seat backs. At a later, unestablished date, the Nevada Central reupholstered the backs and cushions in cheap brown "leatherette," exactly the same material they also used in combination car No. 1. It was determined that the floral plush was cut away from the convex side of the seat backs when they became soiled and worn, leaving the original upholstery tacks in the frame. The remaining flowered material was then restretched and retacked to the rear side of the seat backs. Once the new leatherette was applied, the original lead-type seat edge moulding was reapplied to the seat backs using the original screw holes.

The same floral plush fabric used in the Silver State was not unique to Nevada Central Railroad use. A photo of an 1869 Woodruff palace sleeping car (Fig. 3.8, pp. 218) in John White's The American Railroad Passenger Car depicts the same fabric on both the cushions and backs of chairs throughout the coach. As the Woodruff car was an Eastern-built product, it can be presumed that the floral plush upholstery used in both cars (and no doubt others) was a

readily-available, catalog sale material. The fabric found in Silver State is of 100% mohair, approximately 10-color, with flowers of the rose and garden flower types bound in clusters, or bouquets, of three large flowers in red, white and pink. Around the bouquets and interspaced are numerous small flowers of unknown variety in red, blue, and violet. The background is primarily a neutral green (faded to brown) with vines and leaves in lighter greens, yellow, and yellow ochre.

The Silver State seat cushions were originally covered in a light burgundy red mohair plush (solid color) which was quite common to railroad coaches from the late 19th century through the advent of the streamlined age in the 1930's.

The burgundy plush had also been removed and replaced with the brown leatherette. Upon close examination of several cushions, numerous shreds and one larger scrap of the original fabric were discovered and preserved in coin folders for replication. Both seat backs and cushion frames were of oak construction. The cushion frames followed the patented Cobb's "Sectional" Elliptic Spring style (see Fig. 1222, pp. 241, Car Builders Dictionary 1888). The springs were covered by a heavy-weave canvas tacked around the frame with a thick layer of grass and straw covered by burlap tacked down, then a heavy layer of typical "horsehair" upholstery stuffing. This was in turn covered with plain, white cotton ticking, tacked down and fitted with the burgundy red plush.

The convex side of the seat backs were of oak framing and fir cross planks, unsprung, with thick layers of straw and horsehair in that order. The sharp-edged top and bottom of the backs were softened with a rolled layer of

horsehair within blue and white striped ticking. The reverse, or concave side of the backs were filled with straw only. The entire back was covered with plain white ticking, tacked to the frame sides, followed by a sheet of the floral plush on both sides, tacked in the same manner. The plush was further secured on the concave side by using three large-head, silver-colored tacks, nailed horizontally and equidistantly across the center.

APPENDIX 5

Silver State

Appendix 5 consists of the following articles, copies of which are on file in the CSRM archives in Book I, "Silver State Reports and Appendices:"

Nelson, Lee H.: "Nail Chronology as an Aid to Dating Old Buildings" and Hartshorne, Penelope: "Paint Color Research and Restoration," Technical Leaflet 15, History News, vol. 19, no. 2, Madison, Wisconsin, American Association for State and Local History, December 1963.

Philips, Morgan W., and Weiss, Norman R., "Some Notes on Paint Research and Reproduction," vol. VII, no. 4, Association for Preservation Technology, Toronto, Canada, 1975.

Cawley, Frederick D., "Property Owners Guide to Paint Restoration and Preservation," Technical Series, no. 1, Preservation League of New York State.

APPENDIX 6

Silver State

Appendix 6 consists of copies of much of the early reference material used in the research and restoration of the "Silver State" and various drawings and sketches made as work was in progress. It may be found in Book I, "Silver State Reports and Appendices," in the CSRM archives.

APPENDIX 7

Silver State

Appendix 7 consists of acetate and velum tracings of exterior paint striping, builder's markings, interior "bird and vine" and builder's information, and other car details in the California State Railroad Museum archives.

APPENDIX 8

A Brief Chronology of Nevada Central Railway Passenger Coach "Silver State"

1880	(Feb.)	Nevada Central Railway had on hand one passenger car frame at cost of \$1,000.
1881	(Nov.)	Exterior painting completed and interior painting underway (mustard yellow).
1881	(Dec.)	"Silver State" completed by Nevada Central Railway Battle Mountain Shops and enters service.
1881	(Dec.)	"Silver State" scorched on run to Austin--caused by defective stove pipe.
1882	(Aug.)	Nevada Central Railway coaches receive new coat of varnish.
1883	(May)	"Silver State" makes first trip since "renovation"--car may have had interior repainted in wood grain at this time.
1887	(Nov.)	"Silver State" refitted and repainted throughout (yellow tan). Deafening ceiling added. Second generation exterior paint. Latest possible date of wood grain interior.
1888	(June-Nov.)	Nevada Central Railway sold in foreclosure, reorganized, and name changed to Nevada Central Railroad. Letterboard presumably stripped and repainted for name change.
1891	(June)	Car shop flooded--"Silver State" in two feet of water.
1895	(ca.)	Painted black with silver and blue cornerpost striping.
1900	(Feb.)	Painted with red shellac and white mica cornerpost striping.
1902	(Oct.)	Link-pin couplers replaced with knuckle couplers and air brakes added.
1906	(ca.)	Repainted.
1915	(ca.)	Repainted.
Late 1937		"Silver State" donated to Pacific Coast Chapter of Railway and Locomotive Historical Society.
1938	(Jan.)	NCRH abandoned--equipment sold to Hyman-Michaels scrap dealers.

1939	(Feb. 18 to Oct. 29)	Appeared at Golden Gate International Exposition, "Cavalcade of the Golden West," as the "Stanford."
1940	(May 25 to Sept. 29)	Appeared at Golden Gate International Exposition, "America! Cavalcade of a Nation," as the "Stanford."
1940-1969		In storage in various places in Bay Area
1969		Given to State of California for inclusion in California State Railroad Museum
1977	(Feb.)	"Silver State" moved into CSRM restoration shop

Date January 10, 1979

Researcher Neal Abernathy

California State Railroad Museum

Passenger Car Inventory Survey Worksheet

Car: Nevada Central #3, "Silver State" CSRM Catalog #: _____

Builder: Carter Bros. & Nevada Central Ry. Date: 1880-81

Type of Car: passenger coach Plan #: _____

Track Gauge: 3 foot Type of Construction: wood frame

Type of Platforms: open Type of Roof: monitor, duckbill

Center Sills: wood Type of Body Bolsters: strap

Type of Couplers: link & pin Type of Draft Gear: _____

Length Over Endsills: 35' 6" Length Over Buffers: 42' 2"

Width Over Sidesills: 8' 3" Height Over Roof from Rails: 11' 9"

Truss Rods and Needlebeams: two Carlins: five

Car Wheelbase: 27' 0" Weight in Running Order: 16 tons

Type of Hand Brakes: wood beam

Type of Air Brakes: Westinghouse --- removed in 1939

Type of Trucks: wood beam pedestal Truck Wheelbase: 5' 0"

Construction Material: wood with iron castings Wheel Diameter: 24"

Wheel Manufacturers and Dates: Bass Foundry & Machine Works, Fort Wayne, Indiana.

Cast June 8 - 17, 1881. (see sketch for placement)

Bearing Size: _____ Type of Brakes: clasp

Interior Diagram: - include dimensions - use back of sheet -

Type of Heating: anti-clinker coal stove Type and Number of Lights: single font oil-2

Toilet Facilities: dry hopper & sink with water tank

Seating Capacity: 40 Type of Seats: walkover bench seats

Weight Capacity: _____ Interior Finish: painted

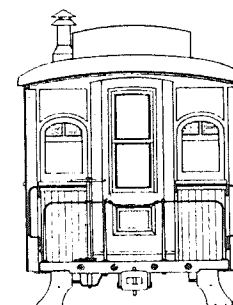
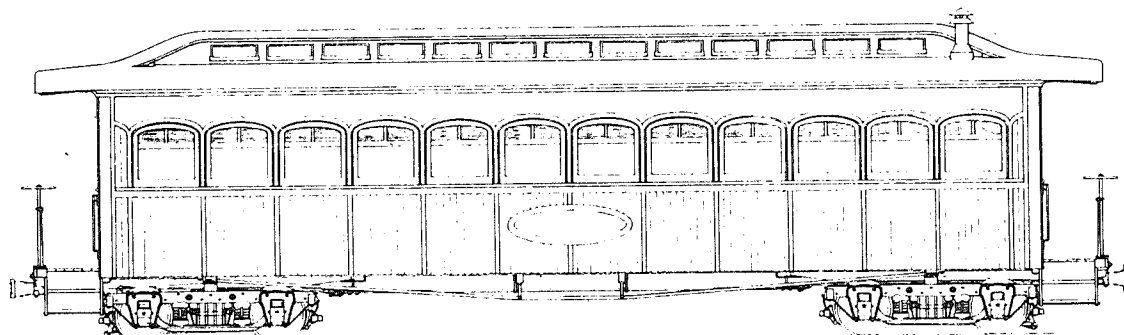
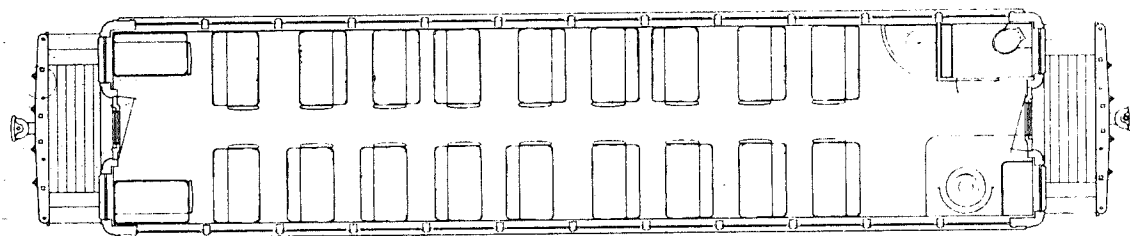
Modifications to Car: - for extensive modifications, use another sheet -

Owners, Numbers, and Dates: - use back of sheet -

List of Owners and Numbers of Nevada Central Railway Coach #3 "Silver State"

1881 - 1887---- Nevada Central Railway #3
1887 - 1938---- Nevada Central Railroad #3
1938----- Given to the Pacific Coast Chapter of the Railway and Locomotive
Historical Society.
1939 - 1940---- Portrayed the "Governor Stanford" at the Golden Gate International
Exposition at Treasure Island in the "Cavalcade of the Golden West"
and the "Cavalcade of the Nation".
1969----- Given to the State of California for inclusion in the California
State Railroad Museum.

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CALIFORNIA STATE RAILROAD MUSEUM
NEVADA CENTRAL R.R.
COACH "SILVER STATE"

Built 1881 Restored to 1881



FOOTNOTES

1. "A." Specification and Rules, p. 39. Excerpts and handwritten ledgers kept of business meetings, 1878-1938; Nevada Central Railway, Nevada Central Railroad.
2. The Central Pacific had bypassed the transcontinental stage route through Austin, leaving that community isolated from the east-west traffic now flowing through Battle Mountain. Bonanza Railroads, Gilbert H. Kneiss, Stanford University Press, Stanford, California, 1941, pp. 103-105.
3. In their hurry to construct a railway between the mining areas of Austin and Battle Mountain, the nearest Central Pacific connection, the newly incorporated Nevada Central bought every kind of service equipment--including rails, water tanks and turntables--from other systems. See "Monterey and Salinas Valley Combine #1", California State Railroad Museum Report by Sharon Edaburn, unpublished manuscript, pp. 7-10; also Railroads of Nevada and Eastern California, David F. Myrick, Howell-North Books, Berkeley, California, 1962, Vol. 1--The Northern Roads, pp. 66-70.
4. What kind of frame and the extent of its construction are matters still open to question. A "Report of the Chief Engineer Nevada Central Railway, Battle Mountain, Nevada, February 24, 1880" states there was "on hand... 1 passenger car frame @ cost of \$1,000"; it reveals nothing about the source or condition of the frame. See below, pp. 12-14, for further discussion.
5. Battle Mountain Messenger, Battle Mountain, Nevada, December 10, 1881, p. 3, col 2, "Fine Coach". (See Appendix 1 for this and other news accounts.)
6. Ibid., December 10, 1881.
7. The earliest photograph of the car's interior show a collar for a single font lamp, but no lamp. See photo, May 1937, by Gilbert Kneiss, "Nevada Central Ry/RR", Photographs 1880-1977, Book I.
8. Battle Mountain Messenger, Battle Mountain, Nevada, December 10, 1881, p. 3, col. 2, "Fine Coach".
9. Battle Mountain Central Nevadan, Battle Mountain Nevada, November 3, 1887, p. 3, col. 2, "Improvements in the N.C. Shops".
10. Battle Mountain Central Nevadan, Battle Mountain, Nevada, June 4 to July 30, 1891.
11. Nevada Central Railroad Annual Reports, from Phelps Family Records, October 10, 1889 and October 12, 1897, respectively.
12. Ibid., October 14, 1902.
13. Myrick, op. cit., Vol. 1, p. 173.

14. Kneiss, op. cit., p. 131.
15. Kneiss, op. cit., p. 131.
16. Myrick, op. cit., Vol. 1, p. 78; also letter from Hiskey to Stanley Merritt, October 17, 1939, Stokes Collection.
17. This seems, in the case of the Silver State, mainly to have consisted of work on the platform area, steps, sills, draw timbers, and platform floor.
18. Hiskey, letter October 17, 1939.
19. Kneiss, op. cit., p. 131.
20. Letter from G. Kneiss to Hiskey, January 2, 1939, Stokes Collection; also pamphlets from Cavalcade.
21. Kneiss to Hiskey, op. cit., June 2, 1941.
22. Ibid., June 2, 1941.
23. Ibid., June 2, 1941.
24. Railway & Locomotive Historical Society, Pacific Coast Chapter "News", June and August 1950.
25. Ibid., March 1964. Here, apparently the Silver State was painted "box car red", its last coat, around 1960 as part of the maintenance of all four pieces; cost, approximately \$2,200, by the Western Pacific Railroad.
26. Railway & Locomotive Historical Society, Pacific Coast Chapter "News", 1969 Annual Report.
27. See Silver State Interior Photo Books 1 and 2.
28. Only significant alterations and repairs to the car will be mentioned; for a detailed account of parts removed and replaced, see Appendix 2 in CSRM archives.
29. See Appendix 3, R. Steiner account of the car's ceiling cloth and paint used on all surfaces.
30. See Silver State Exterior Photo Books 1-5.
31. Lander Free Press, December 23, 1881 confirms this, and provides an approximate date.
32. See researcher Wyatt's drawings, Appendix 6.
33. For the Exposition of 1939 and 1940, presumably the Railway & Locomotive Historical Society had restored the platform floor, steps, and step hangers with pine and mahogany.

34. See tracing, Appendix 7.
35. See tracing, Appendix 7.
36. Lander Free Press, December 23, 1881 indicates a possible reason for this replacement.
37. See Appendix 3, Silver State Headliner.
38. See Appendix 5, by Morgan W. Phillips and Norman R. Weiss, APT Vol. VII, No. 4, 1975, pp. 14-16 for details on this method.
39. Op. cit., the Pacific Coast Chapter "News", R&LHS, Vol. I, No. 2, p. 2.
40. See blueprints in Paint Research Record Book for original interior paint configuration.
41. See Paint Research Sheet #E.1.1.A. of Paint Record Book.
42. See Paint Research Sheets #E.4.2.A₁, E.4.2.A₂, E.4.2.C. of Paint Record Book.
43. See Paint Research Sheet #E.4.2.A₁ in Paint Record Book.
44. See Paint Research Sheet #E.1.3.A₁, E.1.3.A₂, and E.1.3.B. in Paint Record Book.
45. See Paint Research Sheet #E.1.4.B. and diagram in Paint Record Book; apparently, the first layer of yellow and its black trim had been stripped, but not so completely as to remove them from corners and grooves.
46. See Paint Research Sheet #E.1.5.A. in Paint Record Book.
47. Battle Mountain Central Nevadan, November 3, 1887.
48. Ibid.
49. See Paint Research Sheet #E.2.2.A. in Paint Record Book.
50. See Paint Research Sheet #E.4.4.D. in Paint Record Book.
51. See Paint Research Sheet #E.1.4.B. in Paint Record Book.
52. See Paint Research Sheet #E.1.3.A₁, E.1.3.A; also Paint Layer Chronology in Paint Record Book. Visual and ultra-violet examination of the letterboard revealed for this period, like the first, no traces of lettering. Both sets had been sanded off, and the redwood background absorbed all stains the lettering colors might have left. A name plate the Museum recently acquired from Mrs. Gilbert Kneiss shows evidence of having been attached to the Silver State in 1887; it apparently confirms the paint chronology already listed, although, of course, further examination is needed.

53. Dismantling the rotted wood in this area unveiled another, separate hole set off at a 45° angle from the corner and not set against the wall where the dry hopper was found. It may have been the original aperture.
54. See Photos #269c, 272c, Nevada Central "Silver State", Interior Book I.
55. See Interior Paint Configuration and Paint Research Sheet #I.1.2.A, with notes, in Paint Record Book.
56. Annual Report, Nevada Central Railroad, 1899.
57. The R&LHS sought to preserve the car in as original a condition as possible, and understandably left the inside intact; their lone modifications here seem to have been the removal of a (cord?) bracket, and the replacement of the car's original single font with double font lamps, both of which were missing when the car was acquired by the State of California. See photo (Silver State in Berkeley; "Nevada Central Ry/RR", Photographs 1880-1977, Book I).
58. Although an Annual Report of 1902 and succeeding reports (1910 et al), say that air brakes and Janney couplers had been added, the main body of the car received no alteration.
59. See Paint Research Sheet #E.4.2.A₁, E.4.2.A₂, and Paint Layer Chronology in Paint Record Book.
60. Op. cit., Kneiss, p. 131.

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Stokes Collection, personal correspondence between Gilbert Kneiss and J. M. Hiskey, January 2, 1939.

Stokes Collection, Personal correspondence between Mr. J. M. Hiskey and Mr. Stanley, Merritt, October 17, 1939.

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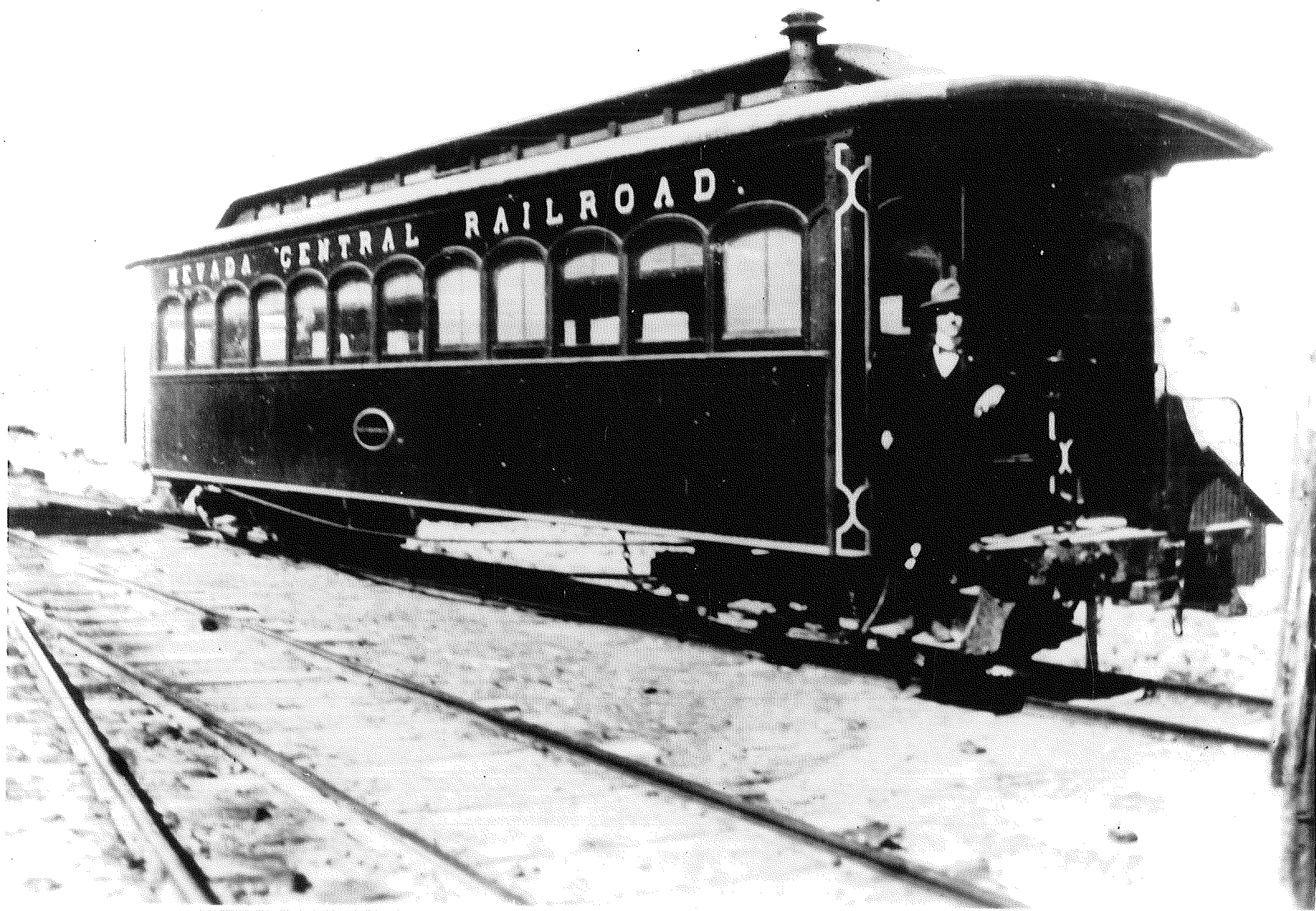


Photo #1. The Silver State as seen on the Nevada Central Railroad
ca. 1900. (J.M. Hiskey Collection)

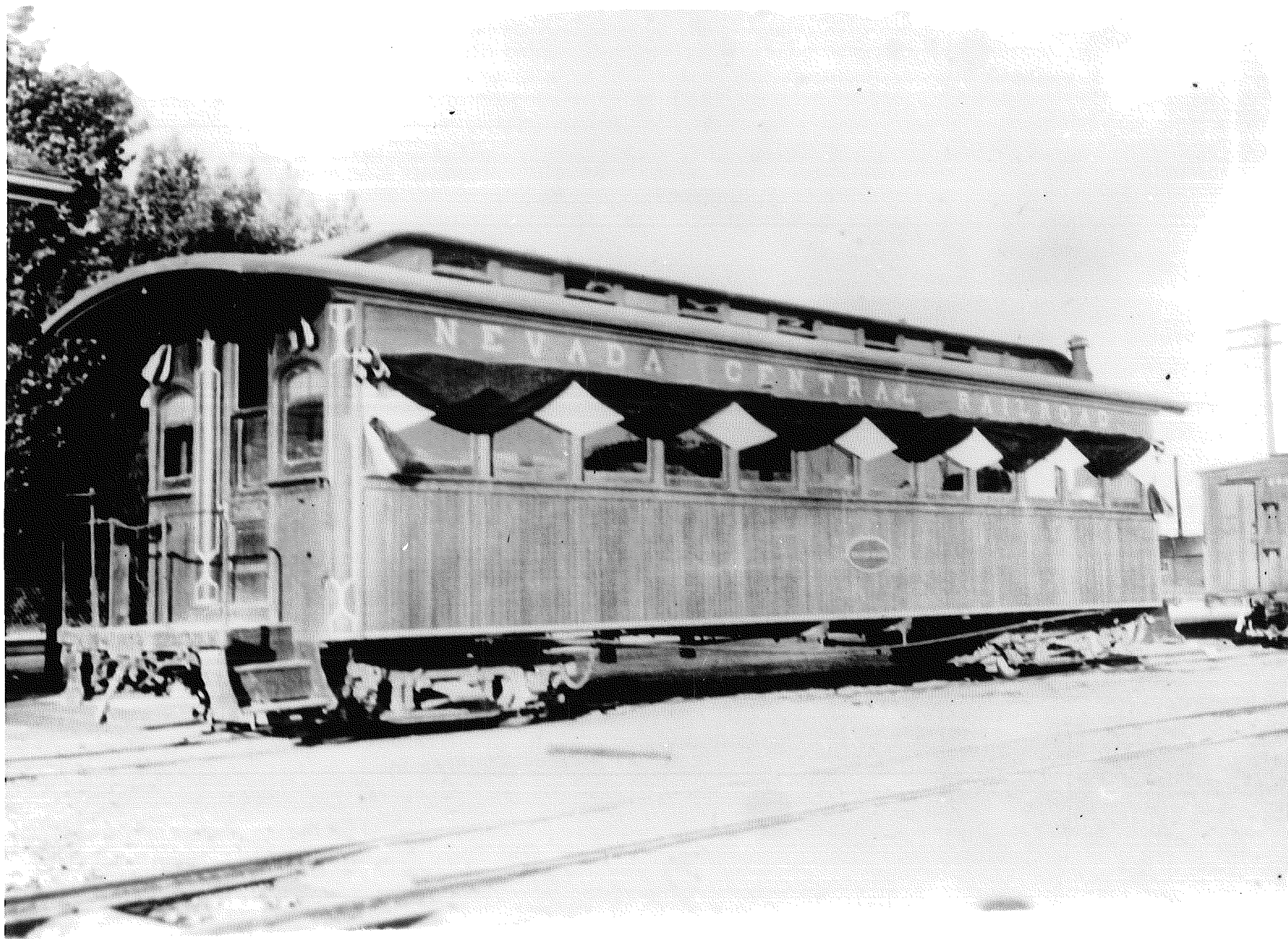


Photo #2. The Silver State after change to automatic couplers, (ca post 1902) Reason for decorative bunting is unknown. (Gilbert H. Kneiss Collection)

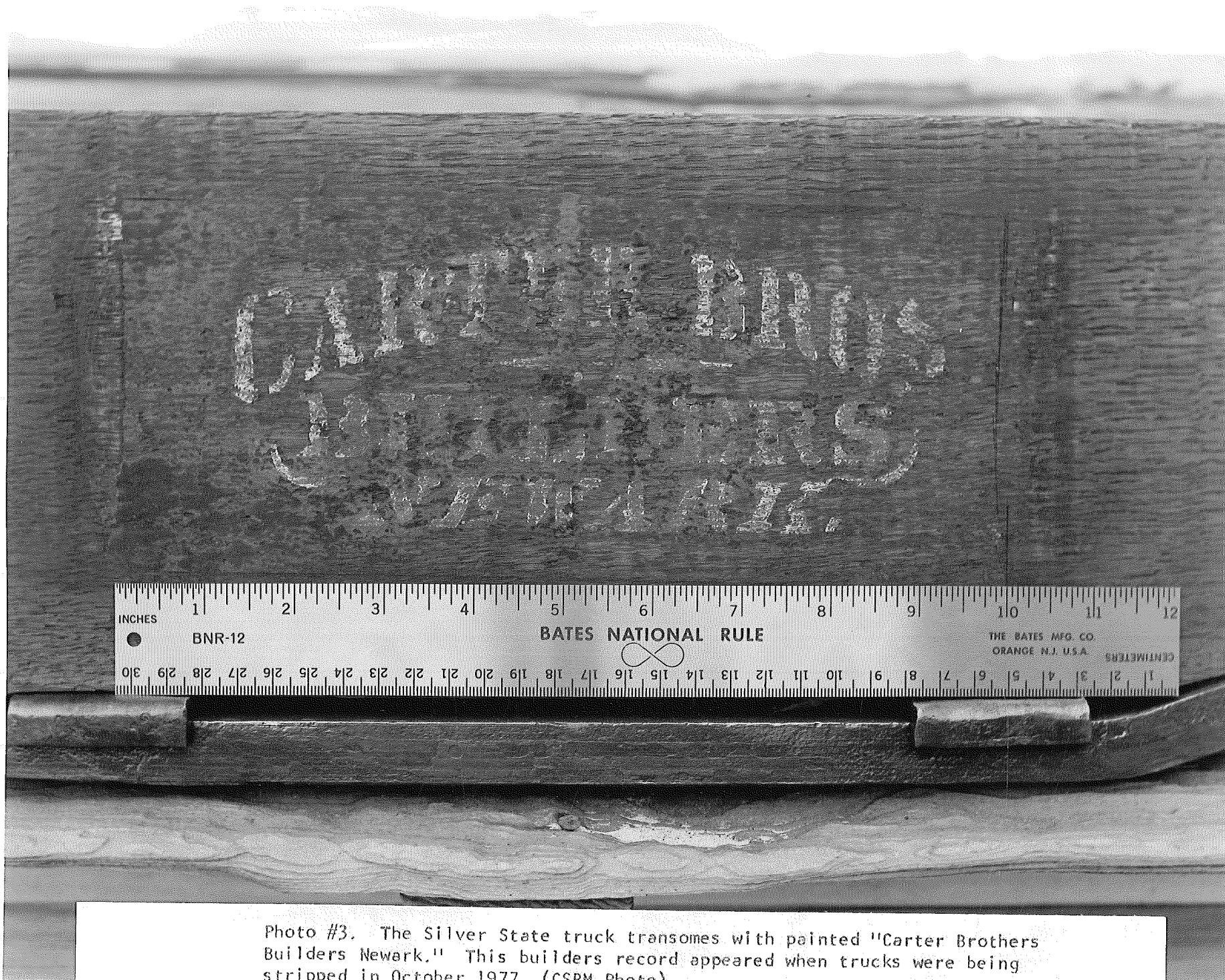


Photo #3. The Silver State truck transomes with painted "Carter Brothers Builders Newark." This builders record appeared when trucks were being stripped in October 1977. (CSRM Photo)

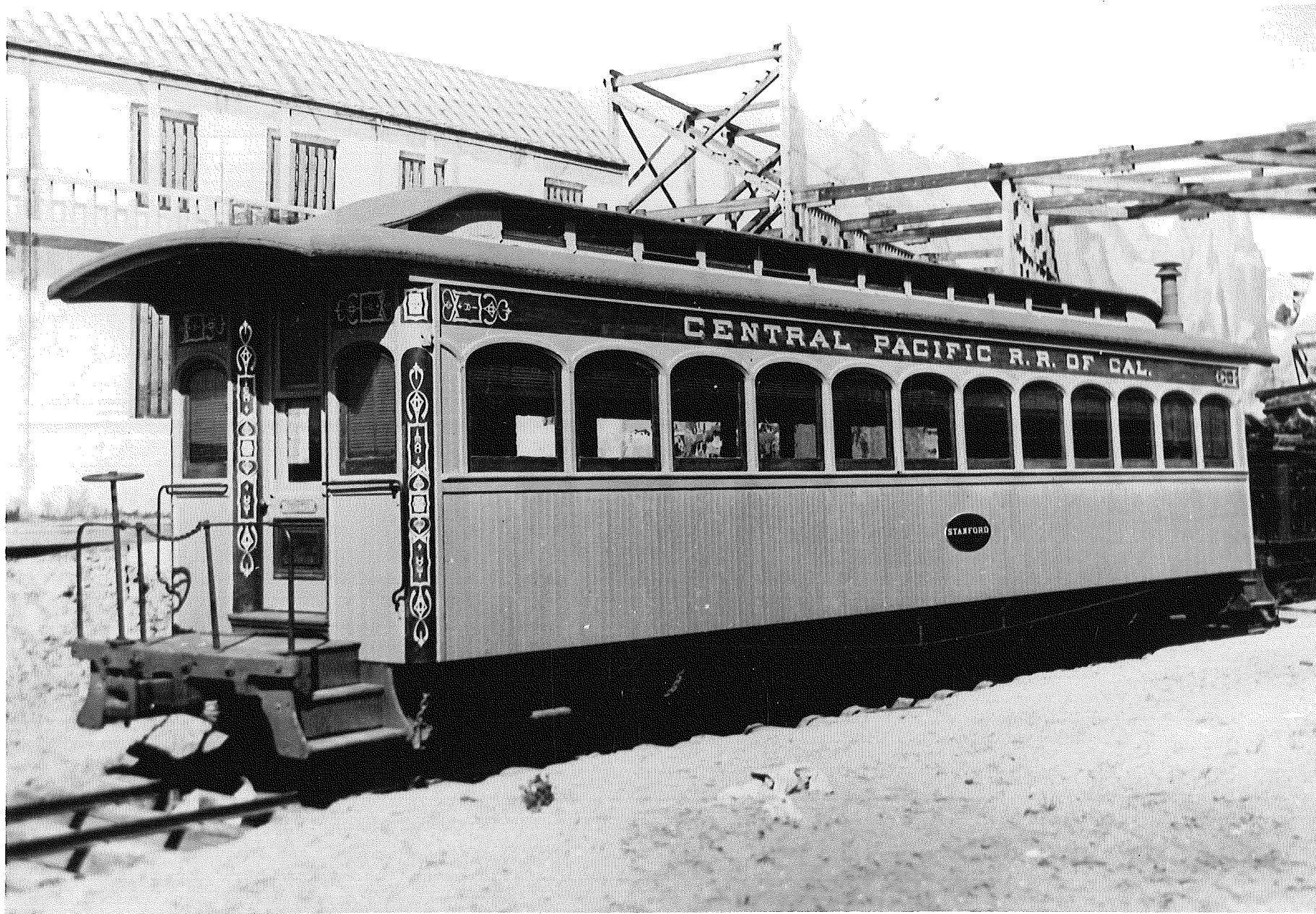


Photo #3A. The Silver State as it appeared in 1939-40 as the "Stanford" at the Golden Gate International Exposition. (James R. Jackson Collection)

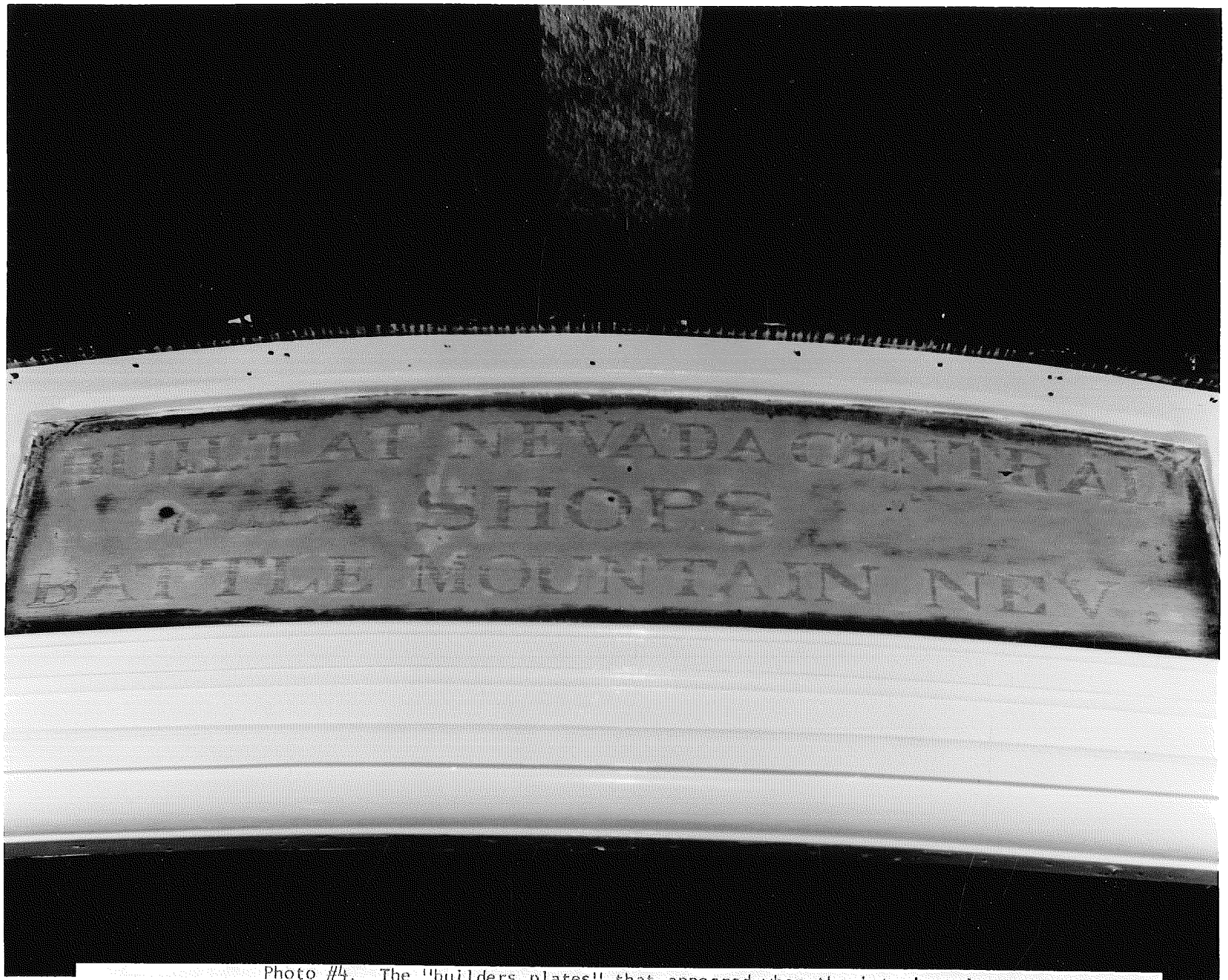


Photo #4. The "builders plates" that appeared when the interior clerestory end panels were stripped. (CSRM Photo)

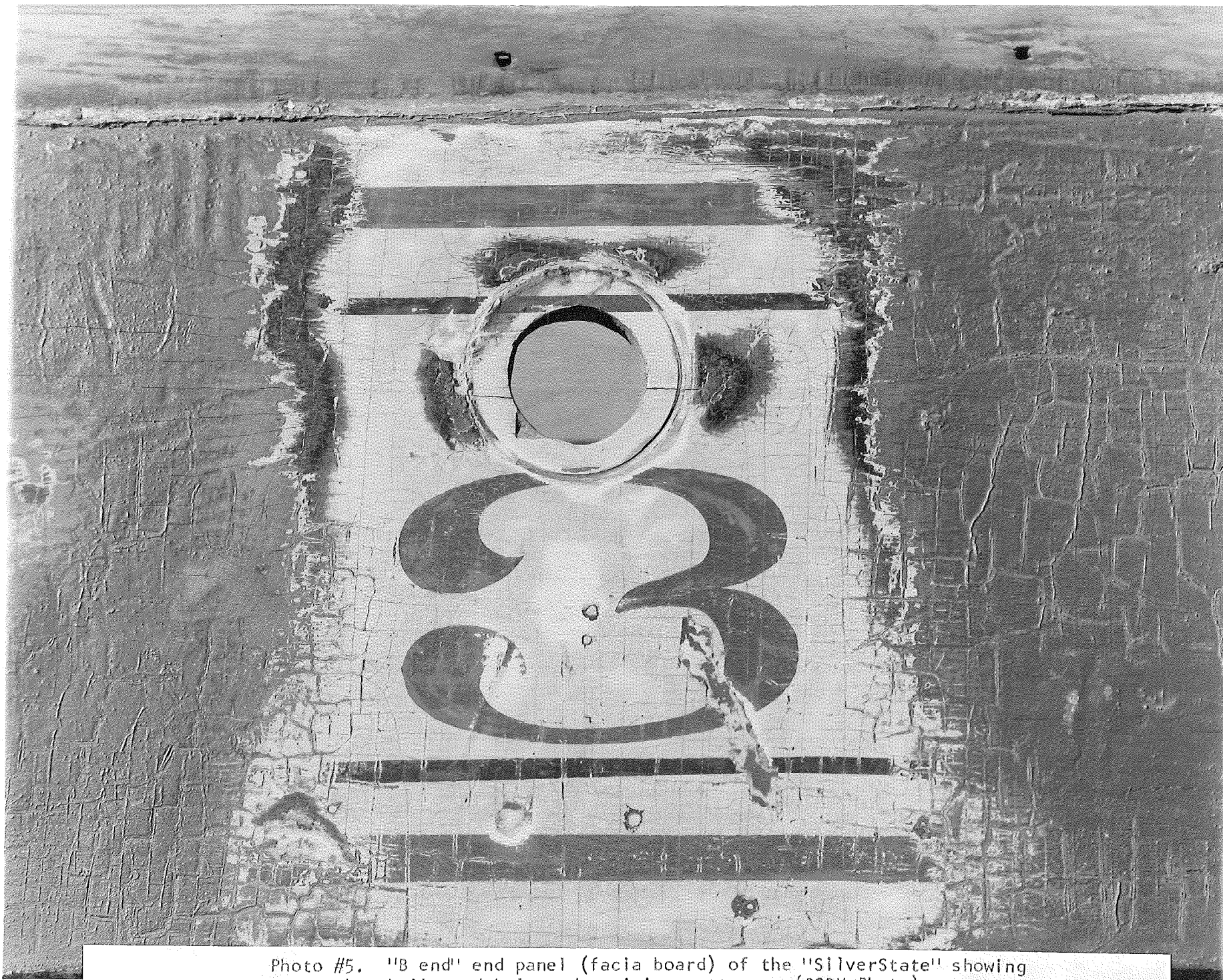


Photo #5. "B end" end panel (facia board) of the "SilverState" showing car number, bell cord hole and striping patterns. (CSRM Photo)



Photo #6. "B end" end panel (facia board) Silver State" showing first and second striping patterns. (CSRM Photo)

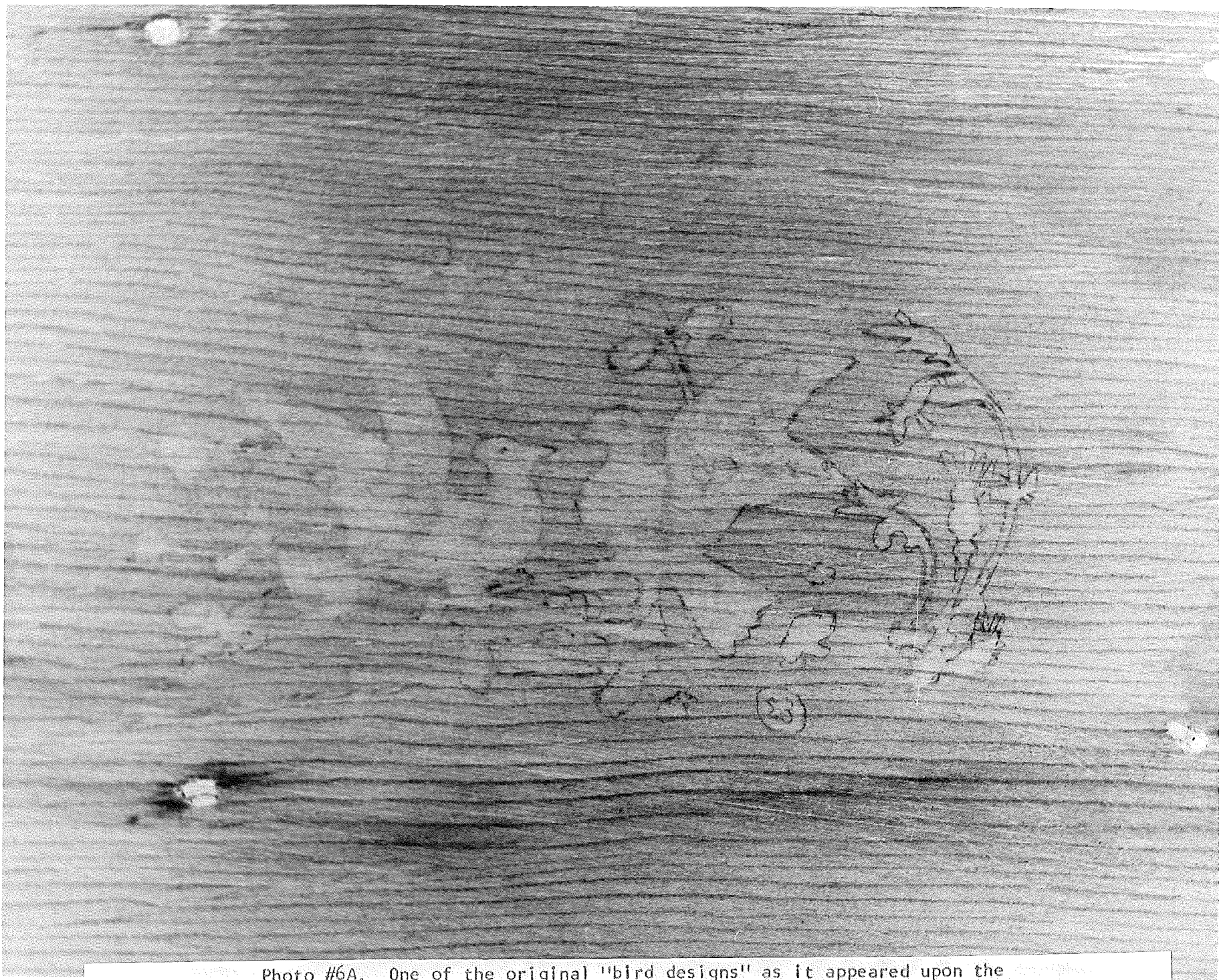


Photo #6A. One of the original "bird designs" as it appeared upon the bare wood of the Silver State" window arches. (CSRM Photo.)



Photo #6B. The "bird design" and Morning Glory motif as reapplied by the CSRM restoration staff. (CSRM Photo)

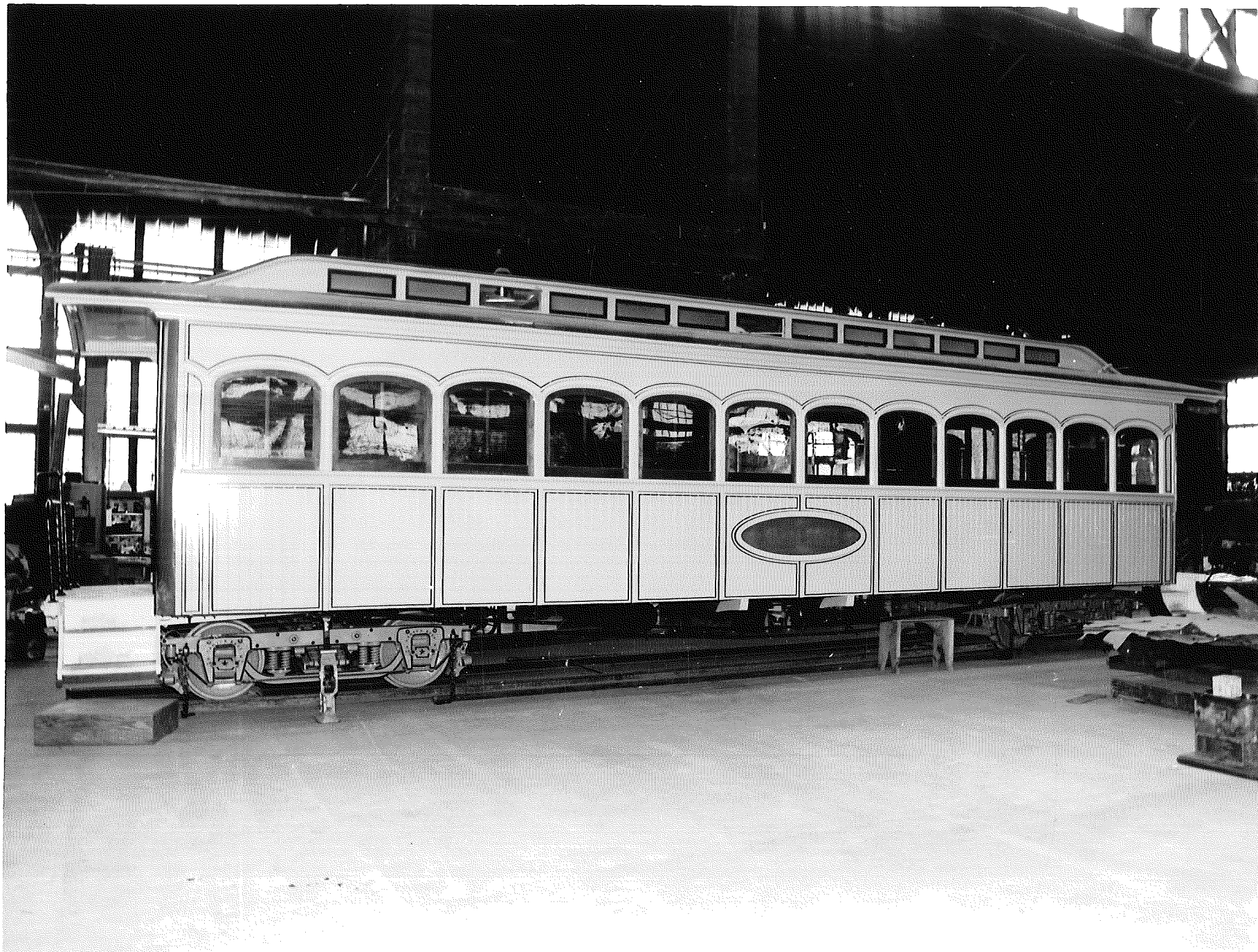
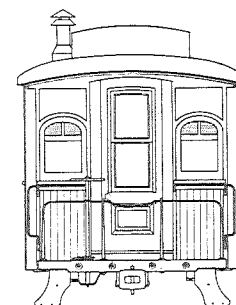
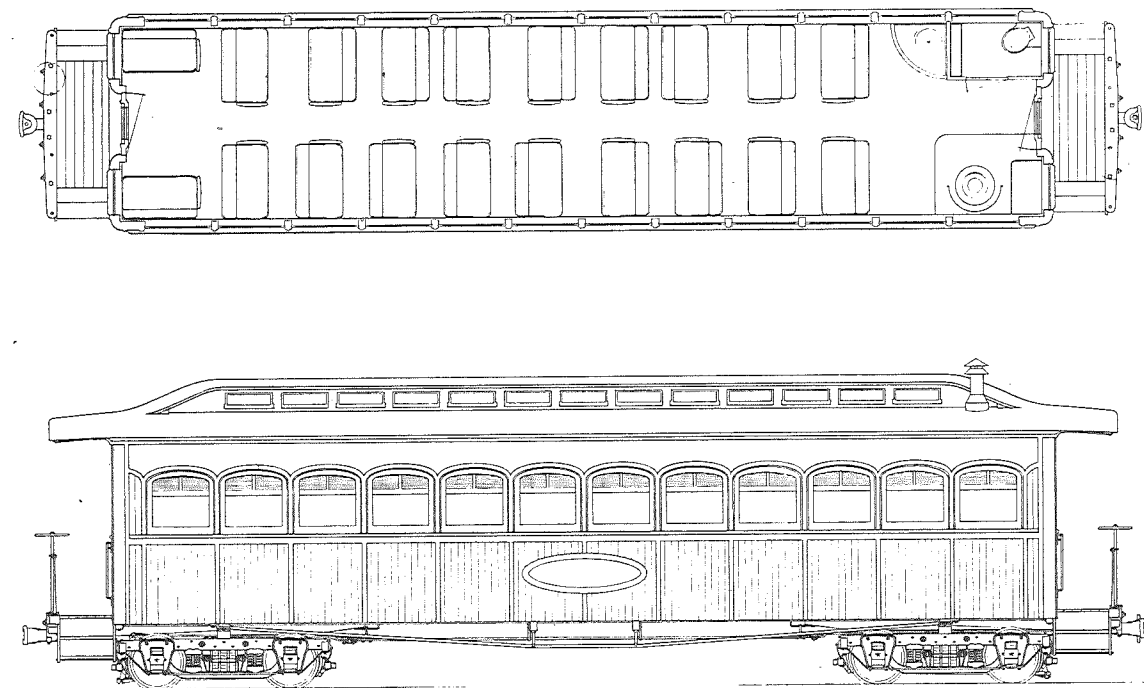


Photo #7. The "Silver State," restored and awaiting movement to the West Sacramento storage area where it will remain until opening of the California State Railroad Museum in 1980. (CSRM Photo)



CALIFORNIA STATE RAILROAD MUSEUM

NEVADA CENTRAL R R

COACH "SILVER STATE"

Built 1881 Restored to 1881

